VOGUE

FURS
JEWELS

WOMEN
and their
CARS

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
October 15, 1949
Price 50 Cents in U. S. and Canada
$1.00 All Other Countries

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QUALITY
CRAFTSMANSHIP
STYLE
FORSTMANN
100% VIRGIN WOOL
©
Look for this label... it identifies the finest woolens in the world
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.

VOGUE TRADE EDITION

October 15th

"Furs, Jewels": the new, the "romantic" prevails in this issue of fashions to sell now, for the holidays.

VOGUE POINTS TO: LONG-HAIRED FURS; NEW FUR COLOURS

Watch for:

"LONG-HAIRED FURS, NEW PARIS WRAPPINGS" (pages 72 and 73): most-welcome revival to apply to the colour-gamut of fox, to lynx, badger, others. "NEW: BLUE-BLACK FURS" (pages 70 and 71): exciting new version of black. "LEOPARD WITH AUTHORITY" (pages 66 and 67): dramatic in a coat, as a "touch" in a hat or accessories.

"FUR LINES; LONG LINES" (pages 68 and 69): "ideas" to key many promotional plans. Important to note: the "long mink coat with no time limit," a nutria bolero-stole. Another idea for coats: important forward movement—a front-pleated full length of brown sealskin.

VOGUE POINTS TO: LATE-DAY LENGTHS, CLOTHS

Watch for:

"THE NEW ROMANTICS" (pages 58 through 63): the news in dinner-dancing fashions. Evening points to sell: day-length for all but most-formal evenings; rich, stiff fabrics; the magic of colour (red, red). All dramatic romantic backgrounds for co-promoting more evening points: jewellery (N. B. chandelier earrings); *long* gloves; slim, pointed slippers; feathered evening hats (with bare-shouldered dresses); many more. "YOUNG NEWS: CORDUROYS AFTER DARK" (pages 106 and 107): a favourite daytime fabric translated into day-length dancing dresses. One of the newest late-day fashions for the young.

DAY-LONG DRESSES (pages 112 and 113): "wardrobe backers" that fill an all-day bill. These are the good, well-priced jerseys you have in stock; that promise good sales through winter. "DAY-LENGTH SKIRTS; LATE DAY AND LATER" (pages 110 and 111): more news in the short, elegant dinner suit; fresh version of the shirtwaist dress.

Spot news:

"UNDERLINING" (pages 116 through 118): important theme for corset selling. Featured: light-weight foundations to aid and abet this season's fashion figure . . . natural, smoothly-controlled hipline; neat little waist; a high, pretty bosom line.

"FAKE FURS: VERY MUCH AT HOME" (pages 74 through 77): pseudo-broadtail slacks with news in their tapering; a white broadtail skirt—street-length for evening. Sell the ideas of fake furs for at-home, for after-ski wear. And with them, sell the good texture contrast of jersey blouses, of velvet and patent leather (both these in shoes).

PLEASE NOTE!

This Trade Edition of Vogue is available only to retailers and manufacturers of women's ready-to-wear and accessories. It is not sold on newsstands. Prices quoted are wholesale and intended only for retailers.

**Reprints of these quotations may be ordered without charge. See page 4, this Trade Edition.*

TRADE EDITION SUBSCRIPTION RATES:
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$15.00 PER YEAR

ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

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HANDBAGS:
accessories to holiday selling

Past Decembers have scored almost 20% of yearly handbag sales. The coming gift season should be just as significant; the market provides outstanding fashion and value. In selling and in *item* promotion, stress these fashion pluses:

Tie up sales with the *fashion* present this year. Spotlighted here: handbags with points of fashion (see right), of price (most retail under $25.00), of delivery (immediate).

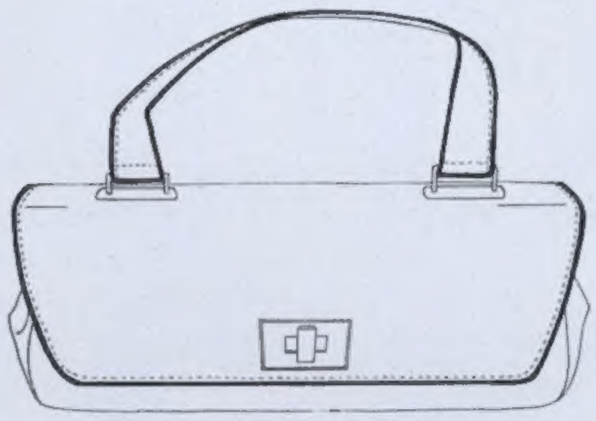
Polished leathers . . .
the daytime fashion in handbags; the "practical" bag for any woman.

"Special" leathers . . .
pigskin, reptiles, clipped calf, ponyskin—all "something-different" presents.

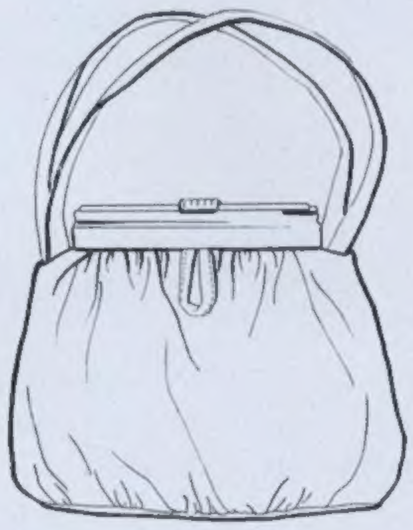
Velvet and velveteen . . .
important fabrics from late afternoon through evening; good *young* idea.

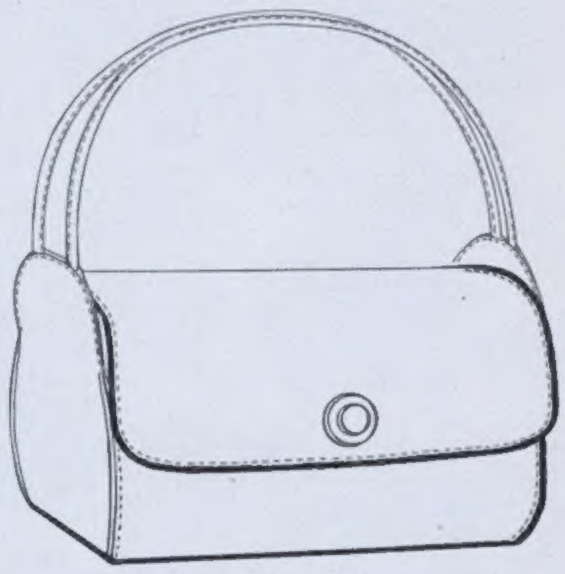
Mid-sized satchel shapes . . .
appropriate for almost any type of woman; easy to carry; can hold a great deal.

Colours . . .
cordovan, one of the newest . . . also wine-browns, blonds, reds; black as always; navy blue, an important winter colour.



CALFSKIN "MUSIC ROLL"
Cognac brown, cherry red, others. #573, $6.25. Delivery: 4 weeks.
INTERNATIONAL LEATHER GOODS CO.
353 Fifth Avenue, N. Y. C.





CALFSKIN: BOX-SHAPED
Black, brown, navy blue, red, green. #1257, $10.50. Delivery: 2 weeks.
PAUL BROWN CO., INC.
6 East 32nd Street, N. Y. C.

(Top)
POUCH OF VELVET
Black only. (Also in brocade, satin, others.) #760, $57.00 dozen. Delivery: 2 or 3 weeks.
EDWARD BAGS, LTD. (LOWY & MUND)
15 East 32nd Street, N. Y. C.

(Top)
CALFSKIN "BARREL" BAG
Black, brown, navy blue. #J35, $10.50. Delivery: immediate.
BIENEN-DAVIS, INC.
159 Madison Avenue, N. Y. C.

(Bottom)
SATCHEL OF SADDLE LEATHER
Cognac brown, cherry red, others. #4554, $57.00 dozen. Delivery: 30 days.
GOLDSMITH BROS. MFG. CO., INC. (SHUR-TITE)
10 West 33rd Street, N. Y. C.

(Bottom)
FITTED COCKTAIL CASE: CALFSKIN
Black, brown, taupe, navy blue. #1966, $25.00. Delivery: 3 weeks.
EVANS CASE COMPANY
33 East 33rd Street, N. Y. C.

"AS WE GO TO PRESS"

STABILIZED 100% WOOL *Pacific* SET *fabric*

SOMETHING NEW FOR WOOLLENS. From Pacific Mills: a new and exclusive process that means added beauty and wear for all-wool fabrics. Under the brand name of SET (Scientifically Engineered and Treated fabrics), the treated fabrics retain a fresh appearance for the life of the garment, are wrinkle-, stain- and shrink-resistant. At present the process is confined to a limited group of women's fabrics—chiefly gabardine, flannel, wool and worsted crêpes. For further information, contact: Retail Service Bureau, PACIFIC MILLS, 261 Fifth Avenue, N. Y. C.

All prices quoted are wholesale.

VELVETEEN ENVELOPE
Black, green, Cuba tan.
#1650, $6.00. Delivery: immediate.
LENNOX MFG. CO.
1408 Locust Street, St. Louis 3.

CALFSKIN: LEATHER-LINED
Balenciaga, red, green, others.
#875, $8.50. Delivery: 2 weeks.
RONAY, INC.
1 East 33rd Street, N. Y. C.

TINY TREASURE: BEADED
White Ceylon, chalk white, navy blue, others. #419, $8.50.
Delivery: October-November.
GOLD SEAL IMPORTERS (JOSEF)
30 East 33rd Street, N. Y. C.

ELKSKIN: METAL HANDLE
Black, navy blue, cherry red, others. #1616, $60.00 dozen.
Delivery: immediate.
H. MARGOLIN & COMPANY, INC.
330 Fifth Avenue, N. Y. C.

CALFSKIN: DOUBLE-STRAPPED
Black, cognac brown, navy blue, others.
#4562, $15.75. Delivery: 4 to 6 weeks.
LESCO, LTD.
8 East 34th Street, N. Y. C.

CALFSKIN SATCHEL
Black, brown, navy blue.
#1061, $10.50. Delivery: immediate.
COBLENTZ BAG CO., INC.
30 East 33rd Street, N. Y. C.

OSTRICH IN A SATCHEL
Natural only. (Other leathers available.) #1089, $75.00 dozen.
Delivery: immediate.
KADIN BROS. INC. (RAMBLER)
20 West 33rd Street, N. Y. C.

SLOPING SATCHEL: CALFSKIN
Spruce blue, taupe, brown, others.
#5128, $12.75. Delivery: 2 weeks.
DOFAN HANDBAGS
14 East 33rd Street, N. Y. C.

VANITY IN SUÈDE
Brown almond, taupe, ruby, others.
#7606, $75.00 dozen.
Delivery: 2 weeks.
ROUT ROSENTHAL & CO.
(LA FRANCE HANDBAGS)
22 West 32nd Street, N. Y. C.

CASUAL, "SPECIAL": UNBORN CALF
Black and white, brown and white.
#1216, $126.00 dozen.
Delivery: immediate.
BRILL & BRILL (JENNY)
171 Madison Avenue, N. Y. C.

SLIM CALFSKIN SATCHEL
Tan, brown, black, navy blue.
#1138. $25.00.
Delivery: immediate.
KORET, INC.
33 East 33rd Street, N. Y. C.

Additional copies of this Trade Edition are available at $1.00 for 50 copies. Write Vogue Merchandising Service, 420 Lexington Avenue, New York City.

All prices quoted are wholesale.

To sell fashion, quote

VOGUE

Use these quotations in your advertising and/or on window or departmental cards.

YOUR RELEASE DATE: OCTOBER 15TH.

To Sell Evening Fashions

VOGUE SAYS: "News: day-length evening dress, big-evening fabrics"
VOGUE SAYS: "New dinner dress: short sheath"
VOGUE SAYS: "The new evening shape: décolleté, short as for day"
VOGUE SAYS: "Evening romantic: a sweep of white"
VOGUE SAYS: "Romantic movement: red velvet evening coat"
VOGUE SAYS: "Damask dinner suit: thrifty line, rich cloth"
VOGUE SAYS: "A strapless dress for little dinners"
VOGUE SAYS: "Evening line: spiked with angles"
VOGUE SAYS: "Jersey separates: late-day system"
VOGUE SAYS: "Young news: corduroy after dark"
VOGUE SAYS: "Corduroy is formal enough for dancing hours"
VOGUE SAYS: "Corduroy: wide-skirted for waltzing"

To Sell Autumn Fashions

VOGUE SAYS: "Wardrobe backer: wool jersey dress"
VOGUE SAYS: "Good dress line: slanting shoulders"
VOGUE SAYS: "Brilliant understatement: a stalk of a dress of jersey"
VOGUE SAYS: "A skirt may break into pleats"
VOGUE SAYS: "All-day dress: closely pleated"

To Sell Autumn Additions

VOGUE SAYS: "New evening enchantment: feather-etched hat"
VOGUE SAYS: "Fashion point: pointed hat"
VOGUE SAYS: "Fashion point: pointed shoes"
VOGUE SAYS: "Velvet slippers: very much at home"
VOGUE SAYS: "Patent leather slippers—like a man's dancing pump"
VOGUE SAYS: "Long black gloves: new romantics"
VOGUE SAYS: "Add good black marks to evening white"
VOGUE SAYS: "Chandelier earrings: new romantics"
VOGUE SAYS: "Velours: new texture in hand"

To Sell Furs

VOGUE SAYS: "Long-haired fur: new Paris wrapping"
VOGUE SAYS: "Long-haired fur is back in fashion"
VOGUE SAYS: "Black fox: back in fashion"
VOGUE SAYS: "Wear leopard with authority"
VOGUE SAYS: "Wear leopard accents one at a time"
VOGUE SAYS: "New: blue-black furs"
VOGUE SAYS: "News: the bolero stole"
VOGUE SAYS: "Fur lines: long lines"
VOGUE SAYS: "Mink coat: no time limit"
VOGUE SAYS: "New: the fur sweater"
VOGUE SAYS: "New fur shape: bulk above the waist"

To Sell Fake Furs

VOGUE SAYS: "Fake furs: very much at home"
VOGUE SAYS: "Fake furs are natural to the hearthside"
VOGUE SAYS: "Fake furs: in the after-ski scene"
VOGUE SAYS: "Mock moleskin: news at home"
VOGUE SAYS: "Wear whittled trousers of pseudo-broadtail"
VOGUE SAYS: "Fake furs: pleasant to watch, to wear"

To Sell Foundations

VOGUE SAYS: "This season's figure has a neat little waist"
VOGUE SAYS: "Slim suits need a firm underlining"
VOGUE SAYS: "All-in-one foundation: smooth-line insurance"
VOGUE SAYS: "Boneless pantie girdle for good hip contour"
VOGUE SAYS: "Long-line brassière for a low-cut bodice"
VOGUE SAYS: "Silk corselet: light as a whisper"

THESE "VOGUE SAYS" QUOTATIONS MAY BE ORDERED WITHOUT CHARGE.

a. on 16" x 20" unmounted display sheets *b. on 12" x 15" mounted display cards* *c. on 5" x 7" tent cards for counters*

Check the number and type of each card wanted and return this coupon to us, please. (10/15)

VOGUE SAYS: *"Day-length skirts: late day and later"*
a ☐ *b* ☐

VOGUE SAYS: *"Magic: a red evening dress"*
a ☐ *b* ☐

VOGUE SAYS: *"The delicate shirtwaist for little evenings"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Fur coats have a fresh forward line"*
a ☐ *b* ☐

VOGUE SAYS: *"Fake furs: warming news"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"Jersey dress: daily, dependable"*
a ☐ *b* ☐

VOGUE SAYS: *"Velvet hats for the young"*
a ☐ *b* ☐ *c* ☐

VOGUE SAYS: *"All-hour investment: a good suède bag"*
b ☐ *c* ☐

VOGUE SAYS: *"Feather-weight materials mould with a light touch"*
b ☐ *c* ☐

NAME_____

STORE NAME_____

ADDRESS_____

Vogue Merchandising Service, 420 Lexington Avenue, New York City

OTTO FENN

White Mink Theatre Coat

Snowy mink skins worked horizontally to fall like drifting snow, from slender shoulders to belling hem. Made to order in our Fur Salon.

BERGDORF GOODMAN
On the Plaza
5th Avenue at 58th Street New York 19

Someone lovely has just passed by!

...THEY'LL SAY THE SWEETEST THINGS
BEHIND YOUR BACK WHEN YOU WEAR
THE CHAMPAGNE FRAGRANCE...

Intoxication
BY
D'ORSAY

PARFUM AND EAU DE TOILETTE **FROM $3.00** PLUS FEDERAL TAX

DRESS: CEIL CHAPMAN

Vogue
October 15th, 1949

VOGUE incorporating Vanity Fair is published semi-monthly except for the months of January, June, July and December, when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $7.50 a year in U. S. A.

Vol. 114, No. 7
Whole No. 1837

The pinch-waist reefer in black Alaska Sealskin . . . our exclusive

BONWIT TELLER

New York Chicago
Boston
White Plains

never before anything like Araline by Marie Earle

REVOLUTIONARY NEW "CONTOUR CORRECTIVE" FORMULA AND METHOD

Absolutely new . . . sensationally different . . . Araline is not a hormone cream. It is a unique blend of astringents and fine oils combined with a method of application designed to help firm the contours of face and neck and give your skin a younger, healthier appearance.

"Friends say I look ten years younger!"
"My face never felt so clean!"
"My skin looks firmer, finer, smoother!"

These are the actual words of women who have used Araline. Within a week of prescribed daily treatments with Araline, you, too, will be amazed at the great improvement in your appearance . . . at your new look and feel of tingling aliveness.

AT FINE STORES
Single bottle $5
4 bottles $15
(plus tax)

MARIE EARLE PRODUCTS • 730 FIFTH AVENUE, NEW YORK, N. Y.

Our New Fifth Floor

devoted to Brides and Bridesmaids

... gowns, headdresses, lingerie, gifts
... all expressive of the spirit identified with Bendel Fashion

... originals, custom order, immediate wear
in a wide price range

Henri Bendel
10 WEST 57
NEW YORK 19 NY

I. Magnin & Co.
California Seattle

Enchanting laces... in the new reminiscent silhouette

HORST-VOGUE STUDIOS

figure-oh! figure-oh!! figure-oh!!!

you'll sing, too, once you're under the influence of this latest Jantzen reformer, this cincher-topped stroke of genius, this very efficient little rib-trimmer, waistline-slimmer that begins to work several inches above the waistline to give you the loveliest figure you've ever had. The top is a marvelous thing...with fine, lithe, supple boning knit-in by a special Jantzen process so that it gives you the Empire silhouette, flattens your ribs, takes inches off your waistline, even starts your hips on a smooth career...and what's more, it's wonderful to wear. You get it only in Jantzen girdles and panty-girdles in the lightest Jantzen elasticized nylon net or silky-smooth elasticized Leno...Talon-fastened or step-in styles with two-and-one-half or three-and-one-half-inch tops...7.50 to 10.00...marvelous values.

Jantzen®
a wonderful foundation

JANTZEN FOUNDATIONS, EMPIRE STATE BUILDING, NEW YORK

Charles of the Ritz

creates a new . . . utterly different . . . overnight lubricant—

NO OILY TRACES . . .

EVEN WHILE WEARING IT

For the smoother, softer, more radiant look an overnight lubricant helps the skin achieve — most women accept the inconvenience of an unattractive overnight greasy look. Now . . . **VELVET TEXTURE LOTION** — a new kind of overnight lubricant — gives you all the benefits without the sacrifice. No overnight oily, messy look . . . nothing to rub off on dainty linens and nightgowns. Never an overnight lubricant like it. $3 (plus tax)

Velvet Texture Lotion

COSTUME BY DIOR

Places to go . . . things to do . . . and wonderful fall and winter fashions in fabrics by Hockanum, makers of woolens of beauty, quality and lasting wear.

HOCKANUM

Woolens

M. T. STEVENS & SONS COMPANY, DIVISION OF J. P. STEVENS & CO., INC., EMPIRE STATE BUILDING, N. Y. 1

Berkshire's

Nylace Kantruns

in new Complementary Colors

Sheer, misty texture to give a wonderful new look to legs . . . that's the secret of Berkshire's fabulous Nylace Kantruns. Sheer as sheer can be, still they wear and wear, for they are knit with a special, run-resistant loop. See them in Berkshire's new Complementary Stocking Colors—specially designed to complement the new costume and accessory colors of the season. Illustrated is *Shadow Blush*—an elusive blue-gray in 15 denier.

Costume by Maurice Rentner for Strawbridge & Clothier Philadelphia.

sheer... sheer...

Berkshire

Stockings

For the loveliest legs in the world . . .
by the world's largest manufacturer of full-fashioned stockings.

© 1949, Berkshire Knitting Mills, Reading, Pa.

Nylace Reg. U.S. Pat. Off.

PARFUM ZIGANE

fills your heart with music

For you who love *Zigane* . . . and for you who have yet to know this stirring fragrance . . . Corday, Paris, has interpreted the spirit of this fine French parfum in a new and magnificent presentation.

From $5 to $60. Purse Size, $2. All plus tax.

PARFUMS IMPORTED FROM FRANCE FOR AMERICA'S SMARTEST WOMEN

CORDAY

15 RUE DE LA PAIX, PARIS

TOUJOURS MOI • FAME • L'ARDENTE NUIT • POSSESSION • JET • ROMANTIQUE • FEMME du JOUR

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL • BALTIMORE • CINCINNATI
INDIANAPOLIS • WASHINGTON, D. C. • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE

Revillon

Frères

Furriers

Paris New York

Announce that they

will occupy their

New Salons at

11 West 57th Street

New York

in October 1949

Over Two Centuries of
French Tradition
1723 - 1949

Revillon Building
40 Rue La Boétie
Paris

JULIUS GARFINCKEL & CO.

IN THE NATION'S CAPITAL

STAR DUSTED WHITE—EXPONENT OF THE NEW SHORTER EVENING DRESS. BY TRAINA-NORELL.

TONI FRISSEL

If it's *Community* ...it's correct

Community's own authentic reproduction of a fine old Sheffield design
Tea and coffee service, Ascot design, Community* silverplate*
Five-piece service (tray not included) $160.00

Individual pieces:

Tea Pot	$43.00	**Coffee Pot**	$48.00
Sugar Bowl	$27.50	**Creamer**	$24.50
Waste Bowl	$17.00	**Tray, large** (26 in.)	$90.00

Pieces in Ascot design, not shown:

Water Pitcher (2 qts.)	$37.50	**Gravy Boat and Tray**	$32.50
Entree Dish	$40.00	**Covered Casserole**	$30.00
Bread Tray	$14.00		

Federal tax additional

At fine jewelry stores and silverware departments

*TRADE MARKS OF ONEIDA LTD.

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AN Aldrich ORIGINAL

Larry Aldrich does the late-day dress in ottoman*, newest revival of a precious fabric . . . richly ribbed and cut on the straight and narrow, pocketed to curve at the hip, touched with velvet at the waist. Cream, Red or Black. Sizes 10 to 20.

49.95

*75% acetate rayon
25% wool

Jordan Marsh

Mail Orders Promptly Filled.
Outside New England add 20c extra for postage.

DESIGNERS' SHOP SECOND FLOOR MAIN STORE D-131 JORDAN MARSH COMPANY, BOSTON 7, MASSACHUSETTS

coat from MAX LIEBERMAN & BROS.

hat by Florence Reichman

persian lamb processed by

HAMMER BRAND

. . . the finest in every price range

Designers who specialize in

Persian coats prefer HAMMER BRAND

processed skins for quality and beauty.

That's why we say your furrier will

be proud to show you the

HAMMER BRAND trademark

on the back of every skin in

your Persian Lamb coat.

HERMAN BASCH & CO., INC., New York

World's Largest and Oldest

Processors of Persian Lamb and Broadtail

Herbert Levy
Herbert Levy interprets the slim silhouette in half sizes. Rich rayon crepe, tucked and beaded. Black and festive colors. Sizes 12½ to 26½. About $30.
At the best store in your town or write
Herbert Levy, 237 S. Market St.

Richelieu Cultured pearls

Selected by Richelieu's expert connoisseurs in the South Pacific for perfect contour and dependable quality.

NECKLACES FROM $25 TO $1000 . . . BRACELETS UP TO $300

EARRINGS FROM $10 TO $100 . . . RINGS FROM $15 TO $50.

At leading stores and fine jewelers.

JOSEPH H. MEYER BROS. • INTERNATIONALLY FAMOUS CREATORS OF RICHELIEU PEARLS • "IRIDELLE" • "SATINORE" • "LE CULTRA"

Photographed by Rawlings at Dior's New York salon.

Dior includes in his New York collection an afternoon dress that might well be his signature—in Satin Faille by Wm. Rose woven with Enka Rayon.
Enka Rayon gives to this fabric its body, luxurious hand, beautiful texture...assures its unvarying quality. Enka Rayon is always found where only the finest is good enough.
Bonwit Teller, New York, Boston, Chicago; Halle Bros., Cleveland; The Gidding Co., Cincinnati; Harzfeld's, Kansas City.

Enka Rayon *American Enka Corporation, 206 Madison Avenue, New York 16, N.Y.*

Van Raalte

"BECAUSE YOU LOVE NICE THINGS"

Sleeping Beauties
in Nylon Jersey
and Nylon Lace
by Van Raalte

Perfect partners they are—echoing a very feminine note, giving you all the beauty and all the virtues you find only in Van Raalte nylons. Wash them as easily and quickly as your stockings, wear them practically forever—and sweet dreams! The gown, $11.00; the pajamas, $15.00—in an array of fresh colors, at better stores everywhere.

—and Van Raalte is famous for stockings and gloves, too.

Lesco
fashion tailored handbags
The richness and elegance of alligator lizard
wrought with delicate precision into
versatile accessories of long-lasting
beauty by two master craftsmen skilled
in working with reptile leathers
Pandora and Lesco
Macassar brown
Flores green
Timor red
PANDORA
FOOTWEAR
at the nation's finest stores

Milliken *WORSTEDS ... in bright-with-dark tones ... vibrant, rich, so fashion-right for your winter wardrobe. Ask for Milliken woolens and worsteds (100% virgin wool) in the clothes you buy, the fabrics you sew for yourself.*

MILLIKEN Woolens, 450 Seventh Avenue, New York 1, N. Y.

Lane Bryant

New York
Chicago
Detroit
Philadelphia
Pittsburgh
Baltimore
St. Louis
Brooklyn

—also at
Stearn's
Cleveland

. . . easy-to-wear
elegance
in sizes 14½ to 24½ . . .
the caped coat by Edelson in
black or taupe broadcloth with
beaver or black with
Persian Lamb — 215.00

Archer
Nylons

. . . for Lovely Women

MRS. LAURITZ MELCHIOR

Wife of the world's greatest heroic tenor, Mrs. Melchior is as well-known to music lovers as her famous husband. Affectionately known as "Kleinchen" (Little One), she chooses fashions carefully designed to set off her petiteness, and her sparkling personality. Selected as one of "America's Best-Dressed Women," by leading fashion authorities, Mrs. Melchior wears sheer Archer stockings to complement every costume.

Archer Mills, Inc., Columbus, Ga....New York Office: Empire State Bldg.

**Look for the Archer Neline . . . Reg. U. S. Pat. Off.*

Portrait by Cecil Beaton

AMERICA'S BEST-DRESSED WOMEN WEAR ARCHER

KING COBRA
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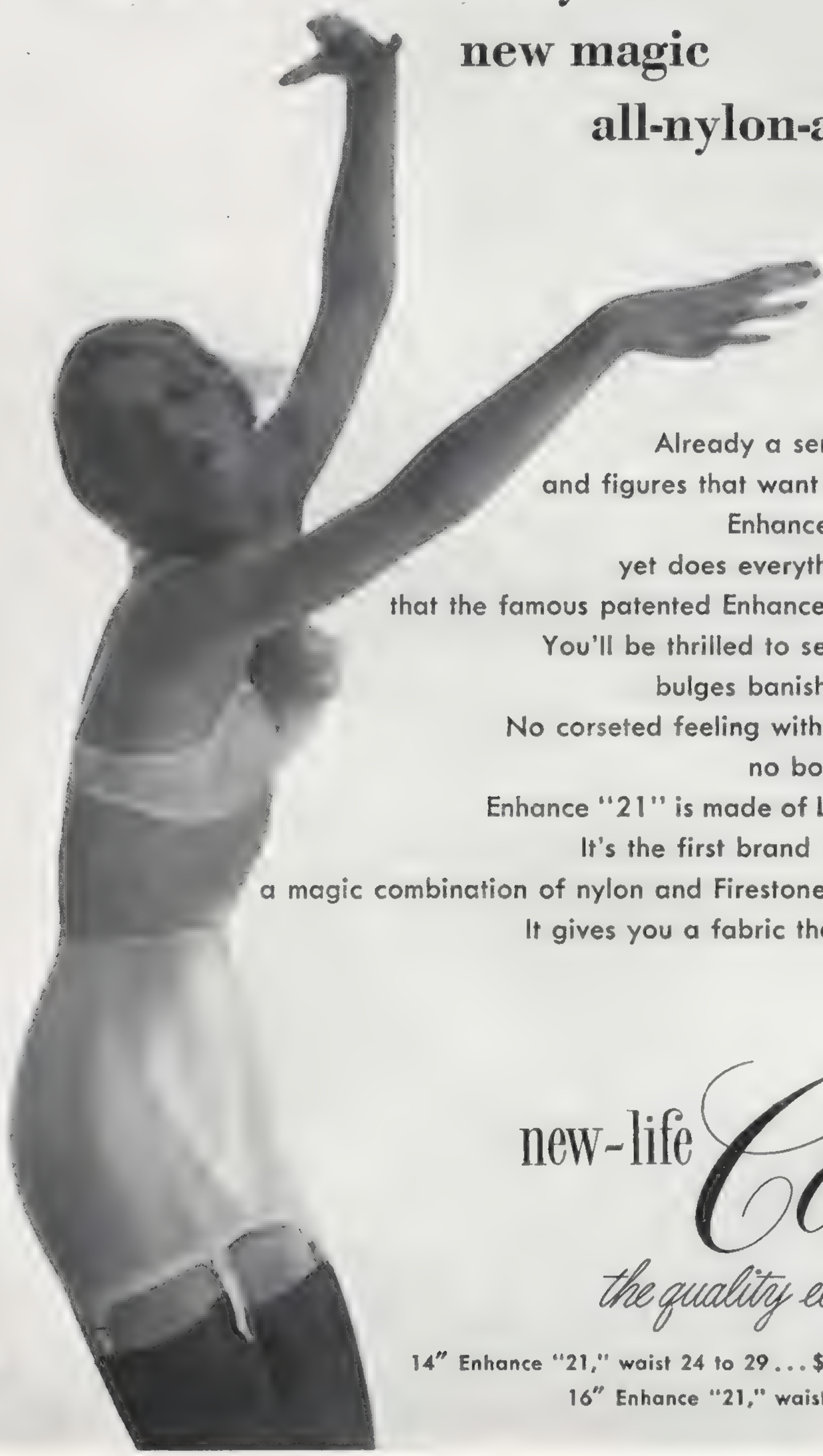

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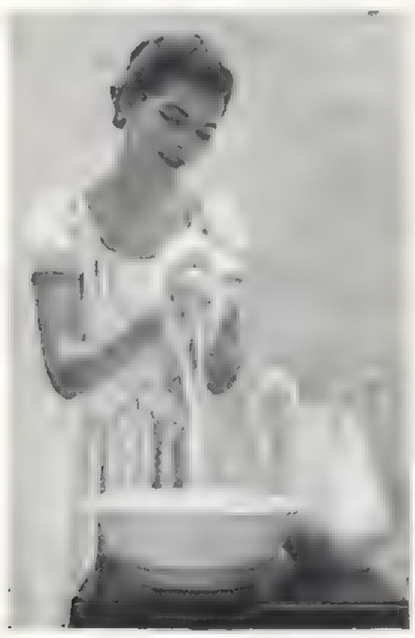

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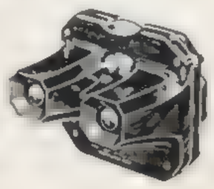

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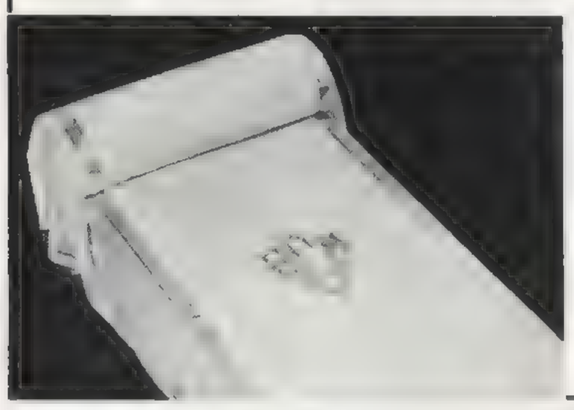

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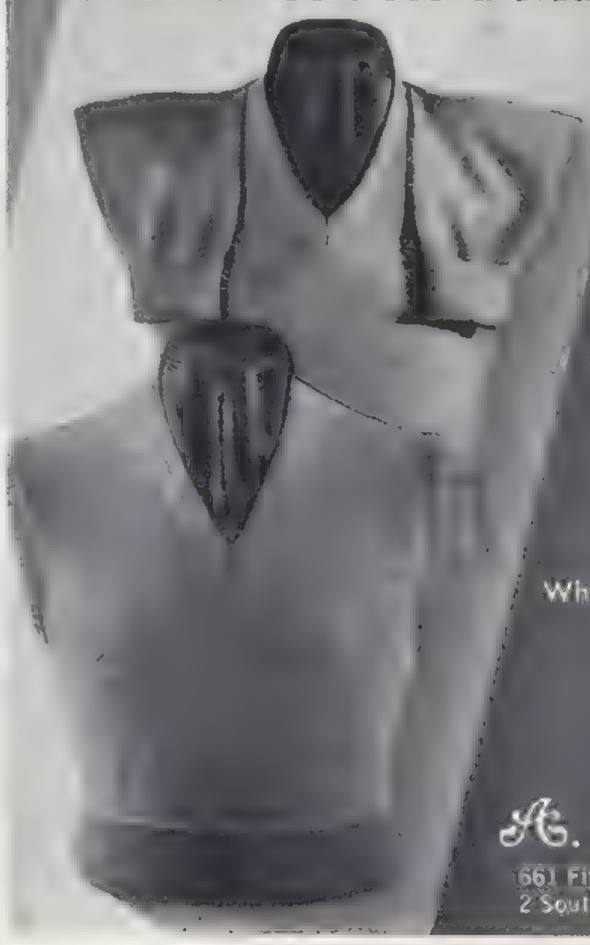

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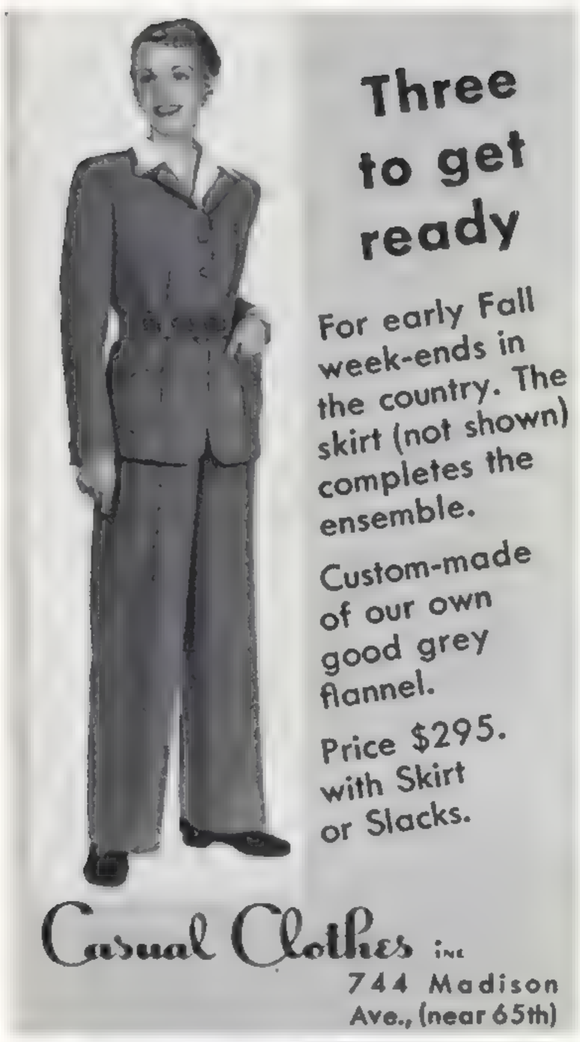

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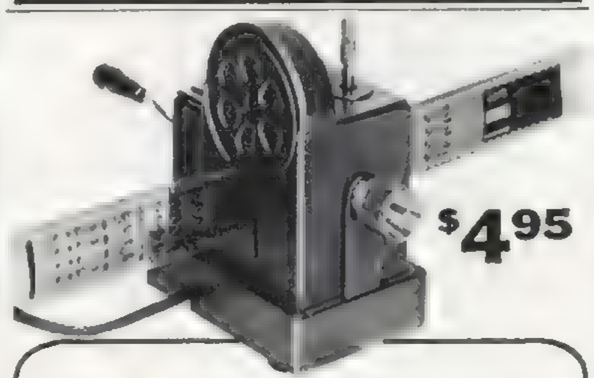

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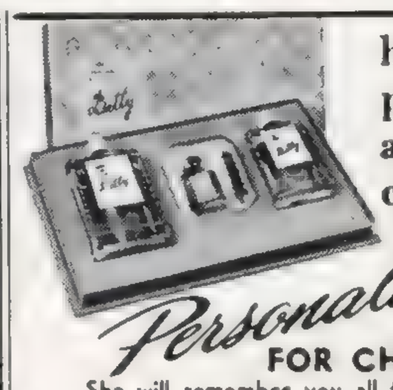

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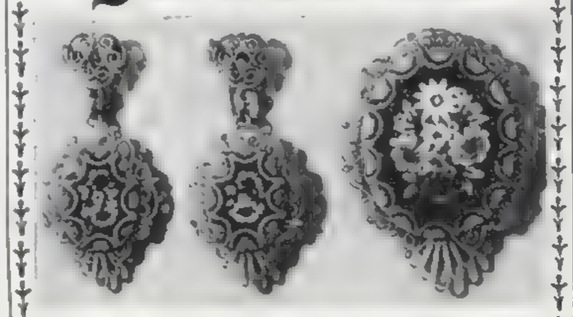

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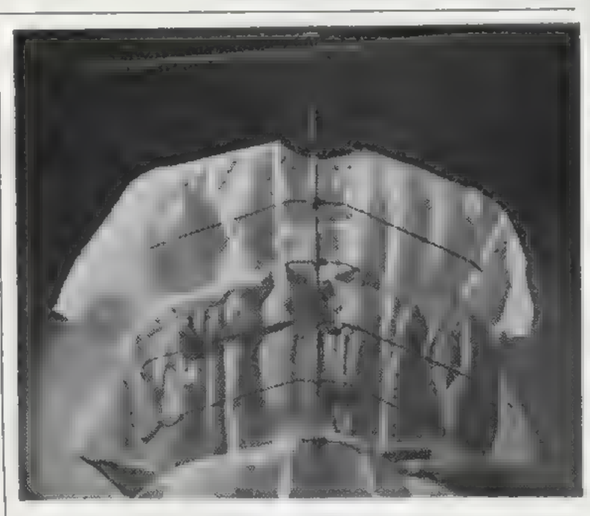

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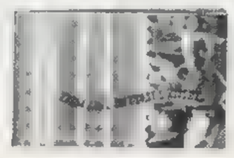

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COVER: The news: Persian Lamb in natural iridescent bronze colour. Here in a short Chesterfield with the traditional collar of black velvet, the brand-new white velours sailor-cloche. Coat (Hammer Brand processed) and hat at Gunther Jaeckel. Red cotton gloves, by Dawnelle, at Best's. Coat also at Neiman-Marcus. Shown, life-size: cultured pearl and diamond-tipped gold rope pin by Verdura; diamond-centred earring of rubies and gold, by Cartier.

BLUMENFELD

VOGUE

INCORPORATING VANITY FAIR

OCTOBER 15, 1949, CONTENTS

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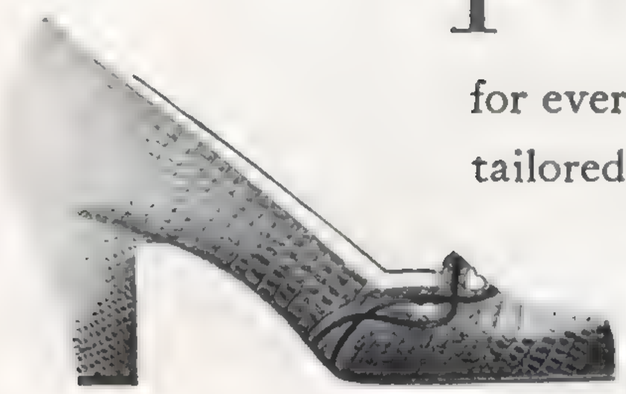

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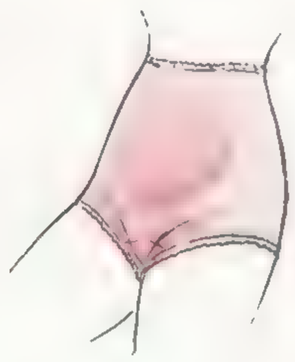

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Diablerie is the light side of magic; the quote excessive spiritedness unquote referred to by Mr. Webster in his Dictionary. Diablerie is the bubble and wink of sorcery, the hocus-pocus of having your palm read, your fortune told with tarot cards; the ludicrousness of the messages that come out of weighing machines. (Your Fate and Your Weight, 1¢.) It's the "well, *well*" surprise of finding that you have cast a spell with an evening hat; summoned a man from across the ballroom with the (white) magic of a red evening dress; that you have inadvertently (?) enchanted a staunch reactionary with your long, long black gloves, your short, short curls. Diablerie is too volatile and light-minded to tamper with the basic design of fashion, but it is a definite aspect of the new romanticism—sparkling over and around it like a shower of spirited ideas. Side-swiping a stiff satin skirt, knocking a hat at An Angle (wonderful), putting a twinkle in a toe buckle, and fixing materials into lines of grace usually only possible in motion.

THE NEW ROMANTICS

MID-CENTURY (THIS CENTURY)

Evidence that, as far as fashion goes, 1950 can be as romantic as 1850: the opposite page, the following pages. Clearly of no other period, of no time but our own are these fashions for late day and evening. The new romantic may arrive at a dinner party in a '49 Cadillac (Hydra-Matic; finned). And while the skirt she wears may be a turbulent beauty, the shoulders, if any, of her dress, fascinating—there will be no more nostalgia about the way she dresses than there is about her car. There is, all over town these nights, the stirring of a new romantic movement, with a glittering and sharpness. Rhinestones poured (with both hands) into the settings of great chandelier earrings, intricate necklaces. Red, making mischief with black, with yellow—on its own. Slithering lines, spiked with angles. Points wherever they enliven. Pointed shoes, pointed hats. Materials so stiff they strike postures. Drawn-out feathers, thin as a whistle. Sparkling shoe buckles. Long black gloves and thin black slippers, good black marks for white (turn the pages for more details, more).

Opposite: A new romanticism, the nearly shoulderless dinner dress, of crinkled black Staron silk taffeta; the skirt, day-length, the belt, unexpectedly calf; the sashed half-cloche, black velvet and chiffon. Both by Christian Dior-New York. Both at Henri Bendel; Garfinckel's; I. Magnin. Diamond earrings and spray; Hammer Galleries.

PENN

THE NEW ROMANTICS *continued*

On this page (photographed life-size), a dazzle of precious jewels, in new designs. 1. A round and sinuous bracelet of diamonds, banded, serpent-like, with rubies. The whole effect, of a fluid coil of solid brilliance, is due to the flexible *pavé* (the metal invisible) setting. Designed by Van Cleef & Arpels, originators of this kind of setting. 2. A garland of diamonds, bound with diamonds. Two kinds of brilliance playing against each other on a rigid, hinged bracelet; the bright, hard, crisscross of baguettes indenting the softer fire of the many-faceted round-cut stones. Designed by Harry Winston. 3. Flying dragon (obviously a Good Dragon), burnished gold, wrought with Cellini delicacy and American fresh-water pearls, the whole flaming with diamonds. By Verdura. *Opposite:* The evening romantic of all time, the white ball dress. Here, a sweep of white French silk brocade: the skirt, unpredictably asymmetric; the jacket (a beautiful extra) brilliance on brilliance, crystal beading on brocade. Designed and made to order by Hattie Carnegie. The fringe necklace, a spatter of rhinestones, also at Hattie Carnegie.

PENN

PENN

THE NEW ROMANTICS *continued*

Above: A new enchantment, the feather-etched hat for evening. Best with bare shoulders, long black gloves, a short dinner dress. Made to order, of burnt ostrich feathers on net, at Braagaard. Also at Hutzler's; Frost Bros.
Opposite: New romantic: full-length evening coat with its own angles (its sleeves akimbo), a willowy waist. Of garnet velvet, cut with a flourish. By Charles James, at Lord & Taylor. The hat, to order at Braagaard. Both, Martin silk velvet.

NEW:

THE FUR SWEATER

KNITTED AT THE WAIST

Right: Casual attitude, important material: the astrakhan sweater, bloused in (in good cardigan tradition) to a ribbed, knitted waistband and cuffs. The bateau neckline peels back from the turtle neck of a narrow wool dress. Designed in Paris by Griffe.

NEW:

A FLOURISH OF CORAL

AND DIAMONDS

Opposite: The gentle, half-forgotten beauty of coral, brought suddenly to life with the compelling brilliance of diamonds. Here, shown life-size, coral jewels designed in Paris by Mlle. Jeanne Toussaint of Cartier, for herself: a bouquet of coral buds, dewed with diamonds, on trembling-thin gold wires; a bracelet, clasped with a magnificent diamond dragon's head; a warm ivory rose, set in coral and diamond leaves; a ring, carved and curved, currently-large, currently-coral, banded by arcs of diamonds.

HORST

LEOPARD WITH AUTHORITY

The very fact of leopard's arresting pattern means that it should be worn by a woman who is certain of her chic, who asserts it with discretion. For instance, her answer to the question of how much leopard per costume would be: One large area is usually enough, a coat *or* a muff *or* a hat. But she *might* add another flick—a belt or a buckle. She would know that leopard has the greatest clarity when worn with black, in town. And if she wished to make leopard her signature—she would find that leopard could be a cardigan, or a finely-turned cloche, a belt, or a shoe; that its "workability" gives it this scope. One smart woman we know, Madame Hubert Bricard, carries in her handbag the leopard cases below, made for her gold Cartier powder boxes, pillboxes, cigarette case. . . . These, photographed as they spilled out upon the table at luncheon one day, were all designed for her in Paris by Mlle. Toussaint of Cartier.

HORST

Opposite: Here is Somali leopard
with tremendous sweep, teaching us
the silky beauty of leopard
as an afternoon, evening Thing,
when it is shaped so, and the centre
of all kinds of careful plans.
As: an armload of magnificent bracelets;
these jewels, from Cartier. A wicked
little black cap (pure diablerie);
shellacked beaver felt from Mr. John.
An important new lipstick colour, *and* idea:
"Divine Spark" by Dorothy Gray (see page 122). The coat, the nutria carriage robe,
both from Aaron Reiss. The scene, a Rolls-Royce from J. S. Inskip.

NORMAN PARKINSON

FUR LINES; LONG LINES

Left: The long mink coat with no time limit.
It belongs to this winter, many winters;
to day and to evening.
Here, in natural ranch mink, a Molyneux design,
the fullness kept to slender lines,
a great notched curve of a collar
sloping over the shoulders.
The hat, a black velours pillbox
with down-slanting points.
This magnificent mink coat
(the little hat, too) made to order
at Bergdorf Goodman.

Left: News: the nutria bolero-stole with hem-deep panels (a pocket in one) belted close by gilt-ringed leather. This and the nutria-banded felt helmet designed by Hattie Carnegie.
Right: Alaska sealskin coat, dark brown, with front pleats, jutting collar, for a fresh forward line; Bernham-Stein. Felt and velours turban, Lilly Daché.

NEW: BLUE-BLACK FURS

How blue is ink-blue Persian lamb?
Seen with the naked eye, the answer, above:
the pelt at left is black-black;
the one at right is the new blue-black.

The newest black of Persian lamb
is blue-black, the most enlightened
of blacks. Here, a fingertip-length
jacket of Hollander Featherlite Brand
Persian lamb, dyed ink blue,
hardly blue, and belted
by us to stress its special
fullness, the softness
of its pelts. Gunther Jaeckel;
Marshall Field; The Blum Store.
Diablerie: the pointed collar;
pointed hat of Lilly Daché.

The blue-black of a man's dinner jacket, here in superb Russian broadtail. The coat, meant for dinner, theatre, afternoon, is of Hollander Featherlite Brand Russian broadtail, dyed. Broadtail gloves; veiled coronet. All designed by Hattie Carnegie.

Two Russian broadtail pelts compared for colour. You might guess: the one at left is black, the other blue-black.

LONG HAIRED FURS, PARIS WRAPPINGS

There is a new phase in furs: long-haired fur is back in fashion. In Paris, the deep, delicious pelts of blue, black, red, and silver fox were shown over narrow lines for evening. Day-coats materialized in lynx, badger, civet.

Far left: A diamond-shaped shawl of black fox with slits for the arms, a peak to shelter the head, a lining of blue crinkly taffeta. By Schiaparelli.

Left: Collared cape of blue fox fluffed across the shoulders, swept to a hem that clears the ankles. The whole effect—the figure drenched with fur. By Paquin.

Right: Sleeved stole of silver fox, a magnificent new line for silver fox. The single sleeve pours into a line of stole; at the hem, a row of silver fox tails. By Desses.

NEPO

FAKE FUR, VERY MUCH AT HOME

Frankly artificial, plush-soft, pleasant to watch and to wear, fake furs are natural to a hearthside rôle (and ditto the after-ski scene). Admiring imitations of short, solid-coloured pelts such as broadtail and moleskin, their special state of fashion depends partly on combined textures: fake fur plus the mat look of wool jersey; licorice slick of patent leather; close nap of velveteen. *Below:* Three black, cat-foot shoes in velveteen. Good at-home footings. Good teamed to fake furs. Good footnote shapes for slacks. All soft, almost heelless; by Joyce, $8 a pair; Lord & Taylor. *Opposite page:* Tapered mock broadtail trousers, dark brown rayon plush, cotton-backed; about-facing (worn here back to front) beige wool jersey shirt, about $18 each; orange wool jersey cummerbund, about $4; Bonwit Teller; I. Magnin; Kaufmann's. Rhinestone-starred shoe of Colonial patent leather, to order at Capezio. Verdura jewellery. Table designed by Robsjohn-Gibbings.

RAWLINGS

RAWLINGS

FAKE FUR, VERY MUCH AT HOME

continued

One part fake fur: a new, a warming, a handsome tack for at-home costumes. *Above:* Black plush, as pseudo moleskin, worked in squares like moleskin; a day-length evening skirt in cotton-backed rayon, about $21; sleeveless black worsted jersey blouse, $8; by Greta Plattry. Bloomingdale's; Jays; Woodward & Lothrop. *Left:* Counter-point for fake furs: slim, shining slipper with a clump of rhinestones on the toe. Here, two variants with new underslung heels (shown also with the costumes on both pages). To order in Colonial patent leather at Capezio. *Opposite page:* White mock broadtail street-length skirt in cotton-backed rayon, $15; black wool jersey shirt, $17; orange wool jersey cummerbund, $4. By Joset Walker; Lord & Taylor; Montaldo's. Belle Sharmeer 15-denier nylon stockings, $2; Lord & Taylor. On both pages, jewellery by Verdura; couch by Robsjohn-Gibbings.

YOUNG VELVETS, YOUNG PRICES

Four young hats, all of velvet or velveteen, to outline a close-scissored haircut. Simple shapes, they go with tweeds, flannels, wool jerseys; give the velvet touch to five-o'clock dresses of ottoman, taffeta. *Opposite page, left to right:* Side-dipper in red velveteen, with a back-or-forward brim, a deep crown banded with red grosgrain ribbon. By Betmar, $9. Gilt Buddha medallion and chain, $25 plus tax; Altman. Hat with on-to-dinner possibilities: circlet with a wide front bow, all of black rayon velvet, and, in place of a crown, a cap of black-dotted veiling; with more of the same clinging over the face. By Suzy U. S. A., $7. Pillbox with rounded crown, in navy-blue rayon velvet; over one temple: two starry rhinestones. By Suzy U. S. A., $10. Japanese mink ascot, $39 plus tax; Altman. All three hats, Altman; Jordan Marsh; The Broadway. *On this page:* Feathered pillbox in black rayon velvet, with pheasant spire. By Betmar, about $8. Rhinestone pin by Eisenberg, $15 plus tax. Both, Saks Fifth. Hat, also Harzfeld's; Neiman-Marcus. Eight-button-length gloves, white capeskin, by Fownes, $8 a pair; Arnold Constable. Pseudo-pearls, by Coro; Altman.

CECIL BEATON

EDWARD MANDINIAN

FREDERICK ASHTON, the principal choreographer of the Sadler's Wells Ballet.
MARGOT FONTEYN, the *prima ballerina assoluta,* now at the top of her form.
ROBERT HELPMANN, the *premier danseur,* whose strength lies in his miming.

TUNBRIDGE LTD.

THE SADLER'S WELLS BALLET IN NEW YORK

Now in New York for its American début, the Sadler's Wells Ballet was practically sold out before its scheduled opening at the Metropolitan Opera House on October 9. In the eighteen years since it was founded and gave its first performance in the small Sadler's Wells Theatre in London's West End, the company has blossomed into a national ballet, its permanent home in Covent Garden. (Now a secondary group still plays in the home theatre.) The distinction of this English dance group hinges on a four-pronged forte. There is the strength of its stars: the beauty and versatility of its *ballerina assoluta,* Margot Fonteyn; the subtle potency of its actor-dancer, Robert Helpmann. Its tightly meshed and integrated performances have a solid competence. Its revival of such full-length, classical ballets as "*Le Lac des Cygnes*" and "The Sleeping Beauty" is unique outside of Russia. Lastly, its modern theatre technique—the work of its founder, Ninette de Valois, a former director of The Abbey Theatre—is superb. The permanent repertory of the Sadler's Wells Ballet, under the direction of De Valois, includes the classics as well as contemporary work by Frederick Ashton, the principal choreographer, by De Valois, and by Robert Helpmann, *premier danseur;* among them satirical ballets such as "Wedding Banquet" and "Hamlet," a psychological mime-drama. Costumes and décor have been contributed by the best European theatre artists—Bérard, Derain, Sutherland, Messel, Beaton. *(Continued on following pages)*

"THE SLEEPING BEAUTY," *above*, Act I of a revival of full-length classical ballet—with prologue and three acts—rarely performed in its entirety. The last act includes the familiar "Aurora's Wedding."

"THE RAKE'S PROGRESS," *below*, choreography by Ninette de Valois, founder of the Sadler's Wells Company; décor and costumes by Rex Whistler after Hogarth's 18th-century paintings.

MOIRA SHEARER, *left*, a portrait; *above*, in "Façade," an all-English ballet based on music by William Walton, originally written for poetess Edith Sitwell's famous readings. A white-and-gold beauty and a potent stage personality, Miss Shearer was star of *The Red Shoes*, a current and successful British ballet-movie.

CECIL BEATON

SADLER'S WELLS BALLET *continued*

The major strength of the Sadler's Wells Company lies in its permanence and its persistent belief that the whole is more important than the component parts. Arnold Haskell, a noted ballet critic, has said: "A company is made up of individuals who are so trained and disciplined that they have to surrender something of themselves to the common good." This is inherent in the Sadler's Wells Company; the policy is to develop soloists from within the corps de ballet and to have alternating casts dance the same works. (For instance, Moira Shearer alternates with Margot Fonteyn in dancing two major works, "The Sleeping Beauty" and "Cinderella.") During their American tour, opening in New York, the company will play in eight cities giving twelve different ballets, five of which—"Façade," "Job," "Checkmate," "Miracle in the Gorbals," and "The Rake's Progress"—will be all-English and contemporary.

CECIL BEATON

MARGOT FONTEYN, The brilliant, lambent star of London's Sadler's Wells Ballet Company, *above*, wearing—with her own feline elegance—the black satin brocade evening dress designed for her by Bianca Mosca of London. A multi-faceted dancer, Margot Fonteyn combines extraordinary versatility with the purest classical style, a strong comic sense with a moving capacity for tragedy. *Left:* In the Hell scene from "Apparitions"; its new choreography by Ashton, costumes and sets by Cecil Beaton.

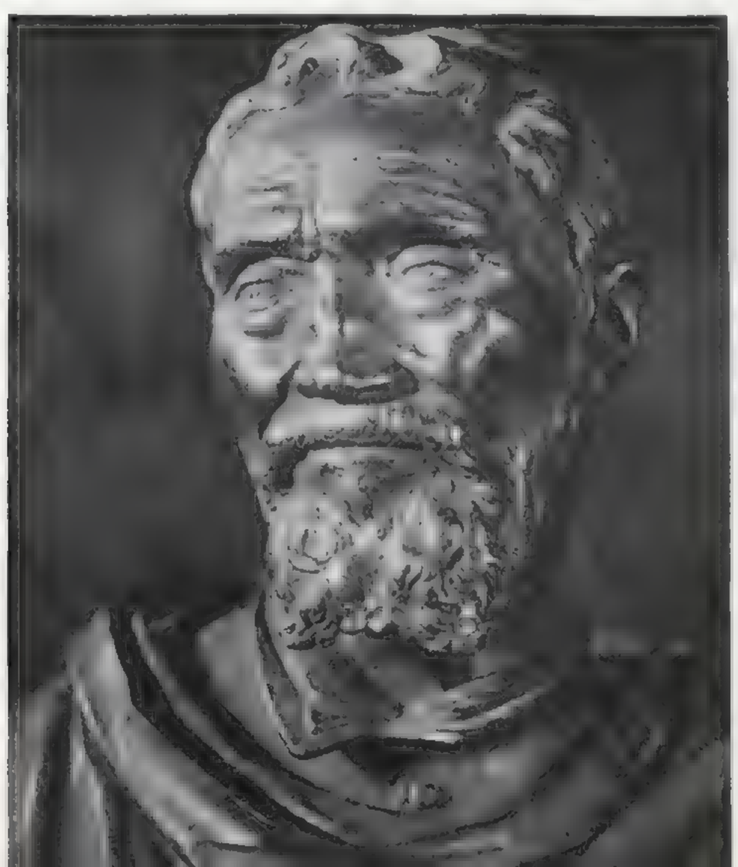
ALBERT DAVIS COLLECTION

MARY GARDEN, who retired eighteen years ago at her diva's prime, is now on an extensive American lecture tour. Still handsome, caustic and as controversial at seventy-two as she was thirty-nine years ago, when the police banned her *Salomé*, she will speak of music and singers in some twenty cities. Famed for her acting even more than her voice, Mary Garden's sense of showmanship was second only to that of Bernhardt and Duse.

VOGUE SPOTLIGHT

ST. JOHN PERSE is considered one of France's most important contemporary poets. His word images are beautiful, precisely impaling his memories and the most elusive emotions. At sixty-two, he has for years lived a double life; under his real name, Alexis St. Léger Léger, he has had a brilliant diplomatic career; his poetry was written in secret. His work—sometimes published without his knowledge—has appeared in small editions and the little magazines. T. S. Eliot wrote of a book length poem, *Anabasis*, "I believe that this is a piece of writing of the same importance as the later work of James Joyce." *Exile*, St. John Perse's recent book of poems, was written in America where he now lives.

"MICHELANGELO" is an extraordinary art film built around the paintings and sculptures of the great Renaissance artist. A biography, with a cast played by his painted and sculptured figures, the film combines emotional and historical impact. Produced by a Swiss company, pre-empted by the Nazis for cultural propaganda, it was brought to America by Robert Flaherty. Three stills, *below*, from the picture—all portraits of Michelangelo: *(l. to r.)* a bronze by Volterra; self-portrait painted into "The Last Judgment" in the Sistine Chapel; self-portrait in marble, part of his *Pieta*, at Florence. Not long before he died at the age of eighty-nine, Michelangelo said: "I am so old that Death often pulls at the sleeve of my coat, for she fears I may forget."



HORST

RUSSELL

ROLAND PETIT and RENÉE JEANMAIRE, *above*, in "Carmen," a beautiful, tough, and touching ballet, the hit of the Ballets de Paris. Directed by Roland Petit, who is also its leading choreographer and male dancer, the company is making its American début here; later will go on a cross-country tour. Jeanmaire, a ballerina with an original, flowing ballet idiom, is on stage during most of "Carmen," sustaining a terrific mood of intensity.

GEORGE JONGEYANS, *left*, a new Dutch basso singing with the New York City Opera Company is a big, blond man of thirty-two, son of Lady Abdy. Jongeyans' is a post-war career: he has sung with the Strasbourg Opera, and last summer at the music festival in Aix-en-Provence. Combining a big warm voice with unusual acting presence, he will appear in *Carmen*, *Don Giovanni*, and *Madame Butterfly*.

GERMANY YEAR ZERO, *below*, is Roberto Rossellini's first attempt at depicting a non-Italian world. Against the background of a shattered Berlin, he attempts to show the welter of degeneration following Nazism and defeat, through the eyes of a twelve-year-old boy. The focus is on the boy's psychological disturbance, acted with just the right stunned simplicity and confusion. But the film has the faults of Rossellini's virtues—his extemporaneous scripting, so brilliant and convincing on Italian ground, fails to catch the mass mood of Berlin's distress.

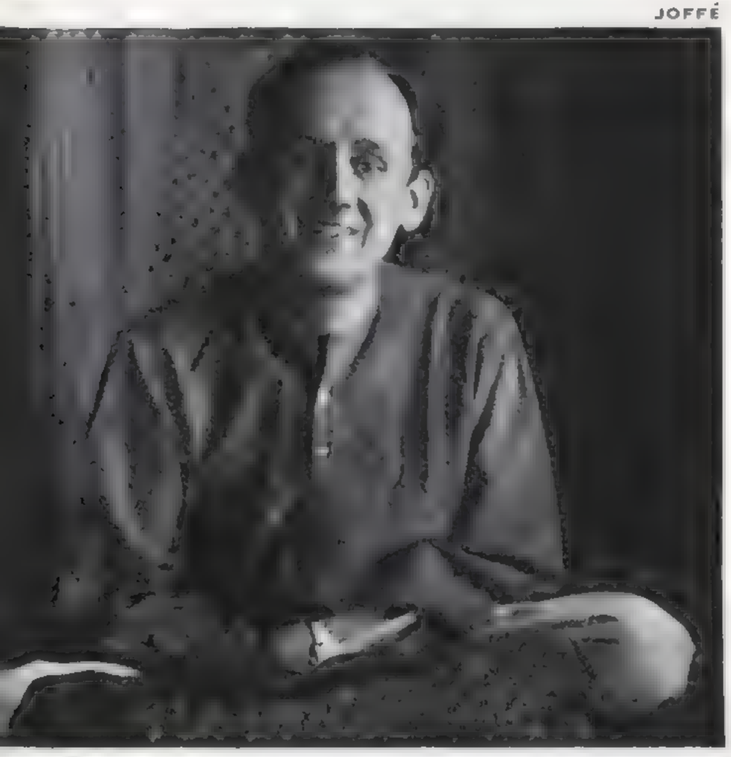
BISSINGER

VOGUE SPOTLIGHT *continued*

MINDY CARSON, *left*, has a voice clear as a mountain stream, only warmer. A new star, N.B.C. radio and television, she is a Paul Whiteman discovery. Last summer she opened in a minor act at New York's Copacabana, four weeks later was given star billing. The Carson charm lies in a kind of early-morning dew in her hair and her voice.

"IT HAPPENED IN EUROPE," *above*, is a Hungarian film with a halo of international awards, including the Grand Prix at Locarno. This story of Europe's homeless war children was written, produced, and directed by Geza Radvanyi. The 30 children in the cast were picked from 3,000 waifs who knew the script-portrayed homelessness at first hand. The impact, weakened by a sweet ending, lies in their faces.

JOFFÉ



RAYMOND BURNIER, *above*, whose extraordinary photographs of mediæval Indian sculpture are now exhibited at the Metropolitan Museum. (Vogue published a detail from a Hindu temple by Mr. Burnier, last December.)

PETER GLENVILLE, *left*, directed *Double Bill*, two one-act plays by Terence Rattigan starring Maurice Evans. British-born and just thirty-six, Glenville became an actor soon after leaving Oxford, started producing only five years ago, with the Liverpool Old Vic.

WILD

LEE MILLER

BARBARA HEPWORTH is having her first American one-man show of paintings and drawings at the Durlacher Gallery in New York; simultaneously her abstract sculpture is shown at the Buchholz Gallery. In her Cornwall studio for the past two years, she has been working in oils painting nudes and hospital scenes, works of art, not documentaries.

MC BEAN

JOAN HAMMOND, Britain's leading prima donna, is now with the New York City Opera Company, singing the principal rôles in *Tosca, Aïda,* and *Madame Butterfly.* (She was first famous as an Australian golf champion.) Just before the war, she sang at the Vienna State Opera; today, at thirty-seven, she is applauded for her tremendous voice which melds tenderness and dramatic intensity.

STEEGMULLER-ELLISON

JACQUES VILLON, *right,* is the seventy-four-year-old elder statesman of the original cubists. An artists' artist, Villon was born Gaston Duchamp, a brother of the painter Marcel Duchamp. His work, first seen in America at the Armory Show of 1913, is now exhibited at the Boston Institute of Contemporary Art. (*Below,* Villon's "Les Grands Fonds.")

COURTESY OF THE LOUIS CARRÉ GALLERY

POETRY TO THE GENERAL

A diffident chairman, a wrist watch audience and poets in the flesh

BY AGNES WHITNEY CROMWELL

In my youth I shared the nineteenth-century cult for the rhymesters of the period, and many lovely lines still haunt my memory. But I am temperamentally prosaic. I incline to the direct approach.

Poets faze me. I have known few of them personally and none of them well. My most intimate contacts occurred when Rudyard Kipling recited "Boots" to me in a Vermont rose garden and when Harvey Blaine read me his "Saharah," an unpublished opus, during a New Jersey thunderstorm.

My most nervous experience with poets occurred when I was appointed chairman of the Literature and Art Committee of a club which shall be nameless. The chairmanship of the Literature and Art Committee included among its other duties introducing lecturers to the membership, a task for which I was ill equipped. I am handicapped by a congenital weakness. I am shy. I felt responsible to the audience for the speaker and to the speaker for the audience. I had every reason for the latter embarrassment. The term "wrist watch audience" was, as I remember, first applied to this club. Though the majority of those who attended were well mannered, there was a group who either arrived late, or who prematurely hurried away, creating a maximum of noise and confusion. At annual meetings, whenever an occasion offered, I pleaded with these delinquents. I suggested that they take seats near doorways where their capricious comings and goings would be less disturbing. But I spoke in vain.

Notwithstanding these difficulties, our cultural afternoons were a success. Only one group expressed dissatisfaction. The poetry lovers complained that we were neglecting the Muse.

To quiet these strictures, a notice was sent out to the effect that John Masefield had been engaged at a not too distant date to come to the club and read his poems. The response was gratifying. On the afternoon selected every seat was filled.

As I welcomed the Laureate, I noticed with concern that he looked ill. His nose was alarmingly pink. He was carrying two bound volumes of his verse from which fluttered narrow pieces of paper. As he walked toward the speaker's dais, he kept glancing anxiously at these informal bookmarks and seemed reassured to find them still in place. One of our members, a minor poet in her own right, had been asked to introduce Mr. Masefield. At the conclusion of her gracious welcome, she said:

"I am sure that Mr. Masefield will not mind if, before he begins, I read a few of his poems—my favourites."

She read five. The five, it appeared, were also Mr. Masefield's favourites. He looked helplessly at the now misleading slips of paper. He fluttered the leaves of his books for a second choice, and then he sneezed, not one sneeze, but many. The increasing pinkness of his nose was explained. Mr. Masefield had a head cold. The pause created by his affliction gave scattered groups, to whom five poems remain five poems no matter who reads them, a chance to return to the busy world of prose. Mr. Masefield continued to read selections from his works chosen at random. He also continued to sneeze. At each delay there was a further stampede, and when the presiding officer rose to voice the Club's appreciation of his efforts, not more than forty members were still present to give any validity to her expression of gratitude.

Another poetry afternoon was the result of a suggestion made by a group of her friends that Amy Lowell, a club member of long standing, be invited. The idea was well received by the Committee. Miss Lowell accepted.

Amy Lowell was a woman of heroic proportions. Being myself small and unimpressive, I am awed by size and I felt eager to have the afternoon go smoothly. But the stage was not set for smoothness! The Bath and Athletic Committee had engaged the ballroom some time in advance and was holding a dog show. On Miss Lowell's arrival, the yapping exhibits could be heard as she entered the front door. Miss Lowell, not placing the turmoil, was making her way across the hall to the usual platform and was surprised at being detoured into a lift and taken up six stories to the gymnasium. Here, parallel bars, a trapeze, dumbbells, and Indian clubs, an inappropriate background in themselves, were further emphasized by the frivolous rows of gilt chairs cushioned in rose and covered with members. Miss Lowell viewed this setting with disapprobation. Because of her height, the fact that she had no speaker's platform on which to stand presented no practical handicap to Miss Lowell, but it made it impossible for me, after my introduction, to sit near her as was the custom of introducers. Instead, I retired to the first row and tried to relax, but relaxation was not to be induced by the events of that afternoon. The members took advantage of the first autumn meeting to describe in sibilant whispers their summer doings to interested friends. Footmen, who would not have ventured into the ballroom meetings, showed no such inhibition about the gymnasium. Three times it was announced by one of these liveried thralls that Mrs. Such or Such or Such was wanted "on the phone." Miss Lowell's expression grew more stormy, her voice more acid. A woman sitting behind me plucked at my *(Continued on page 126)*

THEY CALL IT "BOX OFFICE"

Some aspects of box-office appeal,
noted by the distinguished British novelist and film critic for the B.B.C.,

E. ARNOT ROBERTSON

A great deal of thought—along certain lines—is being devoted to methods of luring the audiences into the cinemas. There are certain ready-made rules and celluloid articles of faith about "What the public likes" in which film producers have long believed, and go on believing today, unshaken by any evidence to the contrary. Rules like the desirability of a happy ending, however improbable; faith in the eternal drawing-power of stars; the everlasting interest of certain themes which have been a success in the past; and the filmgoer's welcome for new mechanical processes.

Efforts have been made to manufacture new stars, import new stars, exploit already existing stars in new ways or—going to the other extreme—to throw away all idea of novelty as a drawing card by making again pictures which pulled in the audiences by the thousand, ten years ago. (Did *Shanghai Express* and *Rome Express* pay? Yes, handsomely. Then let's have *Sleeping Car to Trieste*, with the same sort of travellers and just a different destination.)

Fresh techniques have been evolved, like "Independent frame" and the "Ten-minute take." "Independent frame" is only our old studio friend, back-projection, elevated by much planning and more talk into an importance as a money-saver. The idea is that by photographing the backgrounds required, without the action, and projecting the background onto a screen and then photographing the two together, it is possible to let the story wander all over the world, without the cast's having to leave the studio—an obvious saving of expense.

Did you see the latest version of *Rope*, in which, for the sake of the "Ten-minute take," the action has had to be arranged, and, where necessary, slowed up, so that the camera may move from one incident to another without a break—thereby throwing away all that experience has taught the cutter, in the last thirty years or so, about the value of pace and balance? The cinema technicians do, of course, have a perfectly lovely time with innovations like these, but theirs is a joy incommunicable to the non-mechanical, uninitiated filmgoer. One thing which has not been tried by the film makers, in their attempt to help the box office, is a fair test of the audience's ability to understand—and like—a story by a good writer which reaches the screen with plot and characters intact.

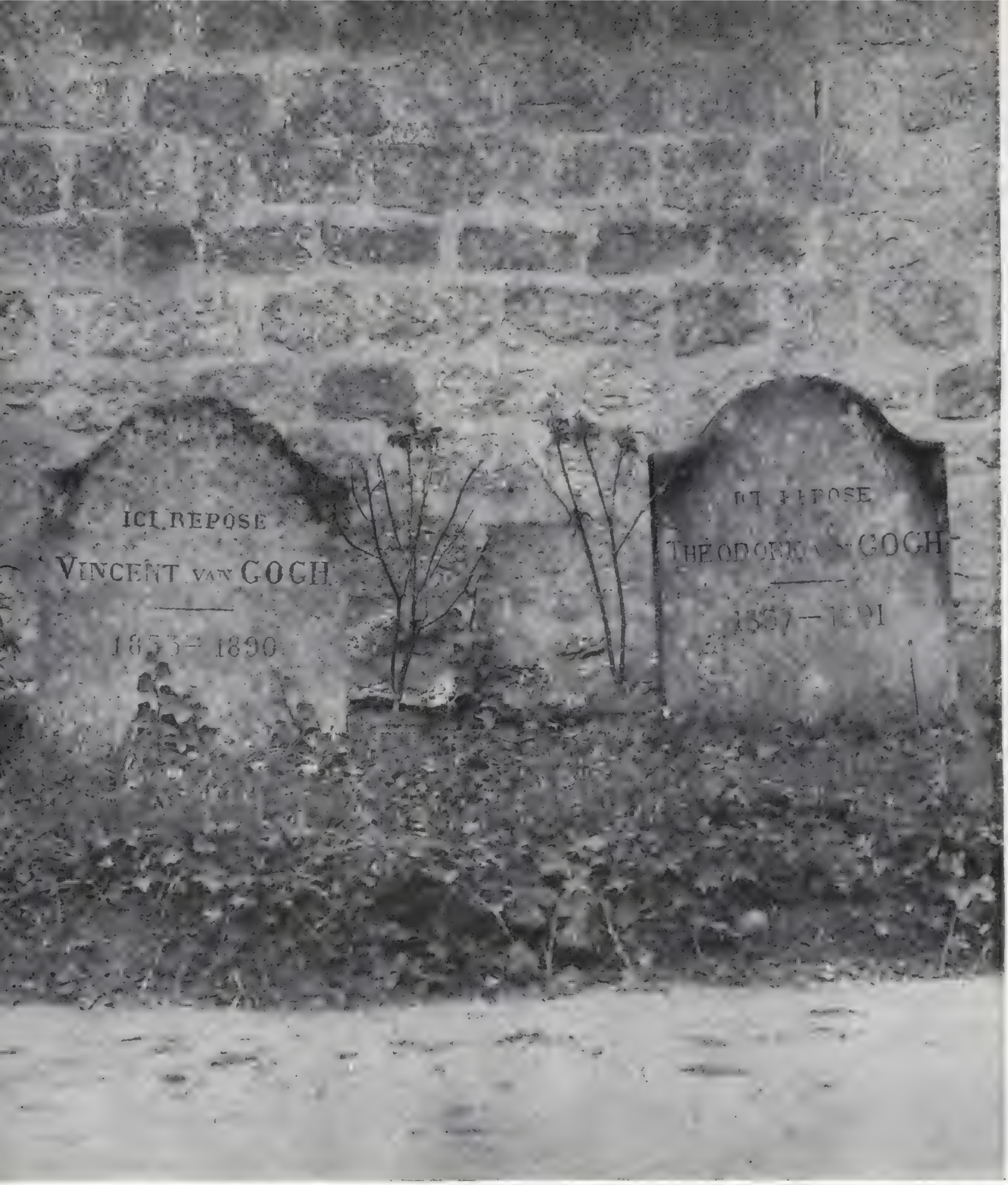
We have recently had a number of screen adaptations of well-known books and stories: every one of them has been spoilt, to my mind, to a greater or lesser degree, in order that the finished product should conform to those theories of Box Office to which the producers cling harder and harder, for security. New stars, new processes—in their opinion—that's one thing; apparently, however, it is quite another to trust a man who has already proved that he knows what people enjoy, to be able to entertain them in another medium

Take *Quartet:* here are four of Somerset Maugham's short stories; and if ever an author knew how to beguile his vast public, by the cunning twist of a tale, and a brilliant eye for the strangeness of human nature, this is the man, you would think, whom the film magnates could rely upon to do his job without "improvement" on the literary side. Only one of the stories has got through that extraordinary flattening process known as "adaptation to the screen" without major alteration to the shape and spirit of the theme.

In *The Alien Corn* as originally written, you remember, the essence of the plot is that the family with which it is concerned is Jewish: English upper-class in setting, English upper-class in most of its feeling, but from father to son there is what Maugham described as "that more than English love," and that is the pivot of the tale. There is no reason at all, so far as I can see, why the family shouldn't stay Jewish on the screen, but it doesn't—and half the value at least drops out of the theme with the change. In *The Facts of Life* I accept the difficulty of a "straight" translation into cinema terms—so much of the fun takes place in bed, and censors are censors. But what possible excuse can there be in *The Kite*, for tacking on as a tail piece, a wildly unlikely suggestion that "all will come right in the end," to that macabre little sketch of a childish passion for flying kites?

I just can not accept this cherished Box-Office belief that the public must *always* have a happy ending, however contrived and unnatural. Why should the individuals who make up an average film audience be less realistic, more gullible and generally sillier, while they are in the cinema, than the same people when they choose their books at the library? (Obviously the fiction-reading and film-going publics must overlap to a considerable extent.)

Graham Greene has suffered more than most established authors from the film-makers' creed that, despite all proof to the contrary, films which contain This are automatically successful, while those containing That are equally certainly doomed to failure. His *The Power and the Glory*—one of the great novels of our time, in my opinion—has been made into a picture called *The Fugitive*—you may have read the book and seen the picture without even realizing that one was supposed to be the source of the *(Continued on page 134)*



THE DOUBLE GRAVES AT AUVERS-SUR-OISE OF THE VAN GOGH BROTHERS, VINCENT AND THEO

BLUMENFELD

VAN GOGH LANDMARKS

An exhibition of Van Gogh's work opens this month at the Metropolitan Museum

When Vincent Van Gogh died in 1890, he was just another unknown painter; fifteen years later the first major exhibition of his work was held. Now the fullest exhibition of his work ever shown in this country is at the Metropolitan Museum for the next three months before going to the Art Institute at Chicago. Only seventeen of the ninety-five oil paintings have ever been shown here; others come from collections of the Dutch State and of Vincent W. Van Gogh, the son of the painter's beloved brother, Theo. At Arles, Van Gogh, with Gauguin, lived and painted in this yellow house; the window of his corner room shows at the far right of both painting and photograph on the opposite page. Undoubtedly at Arles Van Gogh painted his greatest canvases in the intense yellow light that brought out only more violently the wide plains, the flowers, the Dutch clouds. At Auvers, about thirty miles from Paris, he lies in a country cemetery beside his brother, Theo. Because he knew that he could never regain completely his reason, Van Gogh shot himself in the head and smoked a pipe while dying. Now little lizards warm themselves on the stones which grow hot as the Midi sun which Vincent loved.

REPRODUCED FROM A COLLOTYPE BY ERICH S. HERRMANN, INC., N. Y.

THE HOUSE WHERE VAN GOGH LIVED AT ARLES-EN-PROVENCE

VAN GOGH'S FAMOUS PAINTING OF THE HOUSE IN ARLES—FROM THE CURRENT EXHIBITION

WOMEN AND THEIR CARS

and some men who had "ideas" about their cars that a woman might do well to pick up

MRS. T. MARKOE ROBERTSON'S Lalique eagle caps her cars (always has), including her new Cadillac.

On these and the next four pages, we show you women known for their taste in dress, decoration, and living in general, with their own cars. Cars that they drive constantly (in some cases, cars that they have driven for years!), that they marked with their own ideas, that they chose because just those cars were the most useful in their lives. Each of these women revealed herself a little through her choice. Sometimes by a pairing-of-paints, sometimes by the lines of the car, its seating capacity, upholstery, a choice of colour. The fact is that nowadays more women own more cars. The fact remains that these charming and adept drivers know less about the *insides* of their cars than Peter Rabbit. But today's cars work on such a high level of performance that no technical knowledge of their innards is required (which leaves women quite as well equipped as men to buy a car). Today a woman can count on, as breathing, that her car will go, stop, turn around, and generally deport itself like a tireless and happy automaton. Engines murmur soothingly, gears shift as in air, brakes slur to a quick but imperceptible stop, tires are puncture-proof, and carburetors adjust themselves. Flick a button and the hood pops up (oops, sorry, wrong button, the top comes down). In fact, motors are reaching a state of perfect performance bordering on the monotonous. Gone are the old nostalgic adventures. (The very word "breakdown" is all but obsolete.) Few even remember the days of hot geysers steaming from the radiator; of mysterious grunts and shudderings from under the hood—calling for the proud and secret knowledge of the Male. Now, the mechanically half-witted can drive across the country, or meet the 6:08, sure that the car will get her there. As a matter of fact, Vogue (always a crusader for the Dignity of Man) views with uneasiness this foolproof perfection, which comes uncomfortably close to eliminating man entirely. (Brave New World vision of a car: driverless; controlled by radar; spinning down the road looking at its own television....) But one must admit that, thanks to this mechanical perfection, this flawless functioning, today a car may be quite safely bought on Its Looks. And as that is a matter of taste, women will . . . exactly. Please turn the page.

COLONEL AND MRS. ANTHONY J. DREXEL BIDDLE (*opposite*) live in Washington, D. C. (the Colonel is with the War Department), drive a Cadillac convertible. Inveterate week-enders, they like a car that is smooth, easy, takes to long distances, and has a large luggage compartment. JAMES D. ALTEMUS (*right*) drives a black Cadillac, has his racing colours (white bars on black) painted on the door for easy identification.

HERBERT MATTER

HERBERT MATTER

MRS. ANGIER BIDDLE DUKE loves colour, drives a bright red Oldsmobile sedan (Mr. Duke has a grey convertible). The Dukes spend a good portion of their year at Southampton, need two cars for varying interests, for taking guests around the Island.

MRS. SPALDING BOWEN lives at Diamond Head, Honolulu, drives all over the Islands in her pale Lincoln Continental.

COFFIN

WOMEN AND THEIR CARS

continued

MR. AND MRS. EVANDER B. SCHLEY live in Far Hills, New Jersey, drive twin (but not identical twin) Packard convertibles.

MRS. EDWIN A. FISH commutes (constantly) between New York and Long Island, drives a big easy-going maroon Chrysler.

MRS. WILLIAM C. T. GAYNOR still drives her dark green Lincoln Continental; thinks it the best-looking car on the road.

HERBERT MATTER

CHRISTA

BETTE DAVIS, *above*, drives to the studio, the beach in her low, quick flash of a car, a British M.G. painted a wonderful orangy-red, a stimulant to look at and easy to find in a crowd.

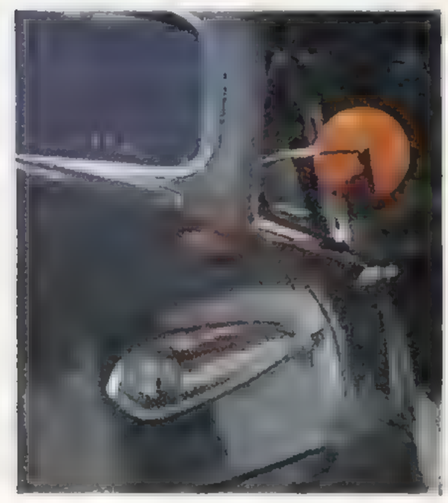
MR. AND MRS. ROBERT L. GERRY, JUNIOR, *right*, live on Long Island, own Austin twins (different colouring). Mr. Gerry commutes to New York, finds the little Austin easy to park.

MRS. CARROLL CARSTAIRS, *below*, drives a Plymouth convertible, a glossy black with a beige top, and puts her individual stamp on it by painting the back panel a Wedgwood blue.

WOMEN AND THEIR CARS

continued

WILLIAM MCK. LAUGHLIN drives a Buick, with a stripe, and the mirror-back painted scarlet for easy "spotting."



HERBERT MATTER

HERBERT MATTER

MRS. HENRY FORD II, *above*, drives—guess what?—a Ford, a green convertible. The Fords with their two little girls live in Grosse Pointe in winter, spend summers on Long Island.

MRS. JOHN H. MACOON, JUNIOR, *below*, lives on Diamond Head in Honolulu (where a car is as essential as legs), drives daily to the golf links or across the Island in her sage-green Mercury.

COFFIN

MRS. JOSEPH A. THOMAS

Right: The former Poppi de Salis, Swiss-born, is in America for the first time; is photographed here in an American-designed dress. Sloping from street-length to floor, a black faille skirt; amber satin top, bare in back, with an outsize collar; to order at Henri Bendel.

MRS. GEORGE M. SCHLEE

Opposite page: Mrs. Schlee (designer Valentina), in this portrait by the French artist Gruau, is dressed to her new late-day formula. Pale wool dress, belt of brilliants (on velvet ribbon), bland and rich as cream under a magnificent black Lyons velvet coat lined in crimson crêpe.

HORST

CECIL BEATON

LADY MENDL IN THE LIVING ROOM OF HER CALIFORNIA HOUSE

ENTERTAINING ADVICE

BY ELSIE DE WOLFE MENDL

I never was a harried hostess. In fact, I disapprove of them. I never jumped up from my chair, left the room, or ran up-and-downstairs after my guests arrived. But I work like an army of rabbits before they come. And from that moment on I consider that the dinner party is on its own.

To my way of thinking, the perfect meal is the short meal and anything over three or four courses is in bad taste. Naturally, in a short meal it is doubly important for every dish to be perfect and served generously to hungry men. Keeping the second serving hot is a problem which I solve, for instance when I am having leg of lamb, by ordering a second freshly cooked leg of lamb, timed to be ready ten to fifteen minutes after the first is served. just in time for the second passing of the main course. (This is not an extravagance as none of the meat needs be wasted.) Men with hearty appetites love soup, which points up the need of trying to consider one's guests' taste in planning a menu. One rule that can not be stressed enough is that all plates on which hot food is to be served should be hot, hot, hot.

Short menus, fewer people, and general conversation, I find, make the most pleasant dinner parties today. A dinner of ten I usually seat at one table, or one of twelve, at two tables. So that there will be nothing to interfere with conversation or obstruct the guests' view of each other, it is wise to avoid high flowers or decorations. For ten or more guests I always use place cards—often fresh ivy leaves with the names written in white ink. I also use cards for fewer guests, eight, for instance, if all of them are particularly distinguished people. Guests are often invited to come in after dinner. The problem of seating many people has been considered in the arrangement of sofas, banquettes, and easily moved benches and stools of the *salon*.

One of the popular entertainments in Hollywood is the private film showing, which usually starts at eight-thirty. I often ask guests in for a hot buffet snack before going to the filming; on the buffet table there is almost always a tureen full of hot bouillon, around which are bouillon cups which have been pre-warmed; a chafing dish of scrambled eggs and sausages; and a fresh fruit compote. As alternates to the eggs I sometimes have Fish Cakes and Bacon or Kidneys Ali-Bab, or Chicken baked with Noodles, or Bitkis.

(A few of Lady Mendl's recipes will be found on page 140.)

Lady Mendl has been an international hostess for more than fifty years, entertaining variously, continuously, and with ageless charm. Her time is divided between her house in California and "Petit Trianon," her famous Versailles house, where her Sunday buffet luncheons have become a tradition of the Paris season. Today, receiving her mix of international guests from a wheelchair, Lady Mendl is the indomitable spirit of hospitality.

DOISNEAU

LADY MENDL AND THE DUCHESS OF WINDSOR IN LADY MENDL'S VERSAILLES GARDEN

REDDISH HOUSE—ITS THATCH-ROOFED COTTAGES

THE LILAC-COLOURED FAÇADE

CECIL BEATON'S COUNTRY HOUSE

"Reddish House" and its grounds have been described as a "vest-pocket edition of a three volume novel." This lilac-coloured brick and stone house dating from the mid-seventeenth century is one of England's great small houses. Not far from the cathedral town of Salisbury, it is set in a typical manor-garden which includes a nut-walk, thatch-roofed cottages and impeccable box topiary. Inside, the finely proportioned rooms reflect the imaginative taste of the owner, who is distinguished as an artist, photographer, and stage designer. There are paintings everywhere—from Renaissance to modern. To provide a restful uniformity of atmosphere, the corridors and bedrooms are papered in white-with-black (or brown) design; almost all the wallpapers are period replicas. Colour and elegance are emphasized throughout the house, particularly in the library, papered in sage green and gold, accented by claret-coloured curtains; in the drawing room with its blackberry-coloured walls, banana-yellow curtains appliquéd in red, its fine Aubusson rug, and Louis XV chairs.

KERTESZ

MR. BEATON'S DEEP GREEN DRESSING ROOM

STRIPED VELVET COVERED FURNITURE IN THE DRAWING ROOM

SAGE GREEN AND GOLD IN THE LIBRARY

THE FLOWER ROOM

THE HALL; ALSO USED FOR DINING

CECIL BEATON'S COUNTRY HOUSE *continued*

In spite of its classic proportions, Reddish House has a contemporary sense of compactness. Its rooms are generous but never stately; the ceilings are high, but not lofty. The hall (*above right*), which doubles as a dining room, is coolly grey with marble columns, marble plaques, marble-topped William and Mary table, eighteenth-century sculpture, and a screen made from a collection of eighteenth-century equestrian prints. Its colour accents are deep blue Sèvres vases and raspberry velvet curtains. (All the curtains at Reddish House were made by Daniel Webster to Mr. Beaton's design.) In the master bedroom (*lower left*), sepia and white wallpaper with a fabric of the same pattern is used for bed hangings and as a lamp shade. In the adjacent dressing room, multicoloured Paisley cotton curtains, a Picasso, a Hogarth, a portrait by Tchelitchew, and a Renaissance Madonna hang side by side against deep green papered walls.

THE MASTER BEDROOM; EIGHTEENTH-CENTURY BED

THE LIBRARY; LIKE A BALZAC SETTING

THE DRAWING ROOM; ON THE LOUIS XVI ARMCHAIR, THE EIGHTEENTH-CENTURY DEED OF REDDISH HOUSE

RAWLINGS

MISS CYNTHIA COGSWELL

In the new late-day state of corduroy, this costume in two parts and two rôles: the dinner jacket covers a sleeveless shift-topped dress, formal enough for dancing hours. Worn by Miss Cynthia Cogswell, daughter of Mr. and Mrs. Wm. F. Cogswell. Of beige Merrimack corduroy with worsted jersey bodice, about $50; Bonwit Teller; Wm. H. Block; Vandervoort's.

MRS. EDWARD CLUCAS, JUNIOR

The new evening shape (décolleté, short as for day), young new evening cloth.
Bright red corduroy worn by the former Miss Diana Reeder with the whites of fur and pearls.
Dress of Merrimack corduroy, $35; white pieced mink muff; both Bonwit Teller.
Cultured pearls by La Tausca; Franklin Simon.

YOUNG NEWS: CORDUROYS AFTER DARK

Here, Miss Cogswell wears slate-blue corduroy,
wide-skirted for waltzing; a short, bare, dark-time dress.
By J.L.F., $40; Bonwit Teller; Younkers.
Rhinestone tiaras on these pages, by Ben Hur, $15, plus tax. Saks Fifth.

LITTLE WOMEN: PARIS VERSION

Here, original Paris models, photographed in Paris, for the woman of five foot and-a-little-bit. And who better than the French to design for such a figure? Adaptations by Diminutives, are at Saks Fifth; Woodward & Lothrop; Neiman-Marcus; Ransohoffs. *Opposite:* Photographed at Schéhérazade (a pet *boîte* in Paris), Schiaparelli's asymmetrical evening dress with a good long look from covered shoulder to floor-length skirt; at the back, an asymmetric décolletage. The copy, in green rayon satin, about $70. *Above:* Photographed at the Prunier-Traktir Oyster Bar. Left, Paquin's black dress with a long, back-draped peplum. The copy, in rayon crêpe, $40. Hat by Paquin. Right, Dessès' attenuating suit; up-shot shoulder pockets, low-set hip pockets, and a little waist between. The copy, in rayon faille, about $50. Velours-faced hat by Dessès. *Right:* At Maxim's, dinner dress by Dessès, the neck low in back, high in front, the skirt drawn to one side. This is nearly but not quite as short as day-length—an elongating idea for the not-tall. The copy, in crayon-blue rayon crêpe, $35. Cone hat by Dessès.

On page 134, a list of other stores carrying adaptations of these Paris clothes.

HONEYMAN

DAY-LENGTH SKIRTS;

late day and later

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It has been true of your little-dinner suit; your décolleté theatre dress; and of course your afternoon-turning-evening costume. Now it (a day-length skirt) is formal-evening fact. *1.* The damask dinner-theatre suit: thrifty line, rich cloth. By Pattullo in red Stafford silk, $225; Bergdorf Goodman; Frost Bros. *2.* The strapless dress for little dinners; in navy-blue Heller worsted jersey, sheltered by a silk-and-rayon jacket, $35; Jane Engel. Mock pearls by Richelieu, Lord & Taylor. *3.* The short formal evening dress for dancing hours, black rayon velvet and moire, by Diminutives, $50; Bonwit Teller; I. Magnin. *4.* For late-day and little dinners: a double bag by Lujean in black cotton-and-rayon ottoman, $15 plus tax; Bergdorf Goodman. *5.* The shining sheath—bright effect, simple shape; for a dance floor. In beaded brown Rémond Holland rayon satin $110; Jay Thorpe; I. Magnin. Ostrich fan, $17; Jay Thorpe.

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6. Jersey separates: versatile, able system for cocktail time. Dark blue blouse with a diving neckline, $10, rust pleated skirt, $15, in Wyner worsted jersey; Rosette Pennington. *7.* The delicate shirtwaist dress, for little dinners; black rayon taffeta with an overskirt of pleated black rayon net; by Sheila Lynn, $40; Saks Fifth Avenue; Garfinckel's.

BALKIN

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DAY-LONG DRESSES

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These are wardrobe-backers: the dresses, the bags, the ideas that are as daily and dependable as the morning paper; make understatement their first-line fashion statement. *1.* Worsted jersey dress, ribbon-bound like a cardigan, closely pleated skirt; by Lynbrook, $23; Marshall Field. Brown dyed lapin stole, $47.50 tax included; Harold J. Rubin.

6

2. Velours, new texture in hand, deep green bag by Lujean, $25 plus tax; Bonwit Teller. *3.* A good line: slanting shoulders, jodhpur sleeves, outstanding pockets, minor fullness. Dress of checked Milliken wool-and-rayon, $15; Lord & Taylor. Felt hat by Brewster, $11; Altman. Suède bag by John Frederics. *4.* All-hour investment: a good black suède bag. This one, a sound and generic shape, by Coblentz, $35 plus tax; Henri Bendel. *5.* A shape that is turning into a tradition; dress of red worsted jersey, flat-shouldered, soft-skirted, $30; Bonwit Teller. Black fox muff, $44 tax included; Harold J. Rubin. *6. Looks* like a pull-down jersey and skirt; *is* one-piece, the skirt breaking into a panel at the back. By Ben Barrack in cocoa worsted jersey, $45; Altman. Jersey bag, hat; John Frederics. Dawnelle gloves, $5; Altman. *7.* A plain stalk of a dress broken only by the bracket lines of pockets. By Queen Make in camel-coloured worsted jersey, $15; Altman. *6.* & *7.* Carson Pirie Scott; J. W. Robinson.

BALKIN

7

News this season, the day-length evening dress in big-evening fabrics. Here, two versions to make or have made, to wear perhaps with slippers of the same material. *Below:* Dinner dress like a cut-short ball dress, in red-gold satin, with pleat-controlled circular skirt, deep top, elegance enough to deserve a fur stole. No. S-4050. *Opposite:* The short sheath, straight line broken by a crisp bow at the waist, a side-slit at the hemline. In dotted yellow-gold faille, brilliant background for the soft glow of pearls, longish white gloves. No. S-4049. (Other views, sizes on page 139.)

DAY LENGTH FOR LONG EVENINGS

Vogue Designs for Dressmaking

GEORGE PLATT LYNES

115

1

UNDERLINING

2

FRANCES MCLAUGHLIN

3

This season's fashionable figure has, again, a high and pretty bosom-line, a neat little waist; has *natural*-looking hip contours, firm, smoothly controlled, the better to wear the slim suits, the dresses slim or with a streak of slimness. On these pages and the next, new girdles and brassières (separates that work together as one or are made as one) chosen for their sculpturing talent, for the way featherweight materials have been engineered to do their moulding job with a light touch.

1. Smooth-line insurance: the long, light, all-in-one controller of white nylon taffeta, with elastic side panels, brassière top of nylon marquisette. By Warner. $17; Best's.
2. Chemise-slip, no chance of *its* showing under a slit skirt or a side-lifted hem. By Iris, in nylon crêpe and net, flounce permanently pleated. $16; Lord & Taylor.
3. Soft batiste, eyelet-edged brassière, $2. The boneless pantie-girdle, elasticized net centred by elasticized batiste, $7.50. Both by Gossard; both at Stern's.
4. Brassière of nylon marquisette and taffeta cut moderately low. By Peter Pan. $3; Marshall Field. Anti-roll corset of nylon satin with knitted elastic side panels, by Tru Balance, $23; Lord & Taylor; Marshall Field.
5. Strapless evening brassière in nylon marquisette, wired for shapeliness, with elasticized back. By Marja. $5; Bloomingdale's.
6. Long-line brassière for low-back bodices. By Bali in nylon lace over nylon marquisette, gores of Darleen elastic. $8.50; Altman.
7. All-in-one to step into. By Flexees in nylon satin, elastic and marquisette, without a bone in it. $13; Lord & Taylor.
8. Made-to-order corselet of silk crêpe de Chine and lace-elastic, whisper-light. Berlé.
9. Girdle and brassière as one in nylon taffeta with elastic side panels, a nylon lace-set décolletage. By Formfit. $15; Altman.
10. Rayon satin brassière with rayon lace insert. By Maiden Form. $2; Macy's. Girdle of creamy rayon satin, the back panel elasticized. By Venus. $13; Saks 34th St.
11. Evening brassière cut to a deep V. In nylon taffeta and nylon lace, elasticized at the back and sides, hooks in front. By Lady Marlene. $3; Arnold Constable. Slip-on girdle, Lastex yarn, nylon-covered, with cotton-and-rayon top band, two-way stretch for fluidity. A Vassarette girdle. $5; Best's.

UNDERLINING *continued*

1. Planned for a deep décolletage: brassière of nylon taffeta, double nylon marquisette, with net at the top. By La Trique. $3.50; Best's. Girdle designed for front and back smoothing, easy at the side for thigh-line sleekness. In elastic and nylon taffeta, with Talon slide fastener. By Francette. $17; Saks Fifth Avenue.
2. Little young feather of a girdle in nylon net and rayon satin, both elasticized. A slip-on by Jantzen. $6; Lord & Taylor.
3. A pretty pairing of nylon lace and nylon piqué elastic; slip-on girdle by Lily of France. $12.50; Altman; Marshall Field.
4. Long-line, low-cut brassière of nylon satin, elastic net, nylon satin appliqué. By Edith Lances. $18.50; Saks Fifth Avenue. The familiar "Smoothie Controleur" girdle; newly light in nylon satin, with elasticized sides. $16.50; Altman.
5. Polka-dot girdle of rayon satin, front panel firm, back elasticized; high-cut to guard against a roll. By Munsingwear. $7.50; Lord & Taylor.
6. Chemise-slip of silk satin and lace, the top fitted like a camisole, the brief skirt lightly flared. By Iris. $17; Lord & Taylor.

FRANCES MCLAUGHLIN

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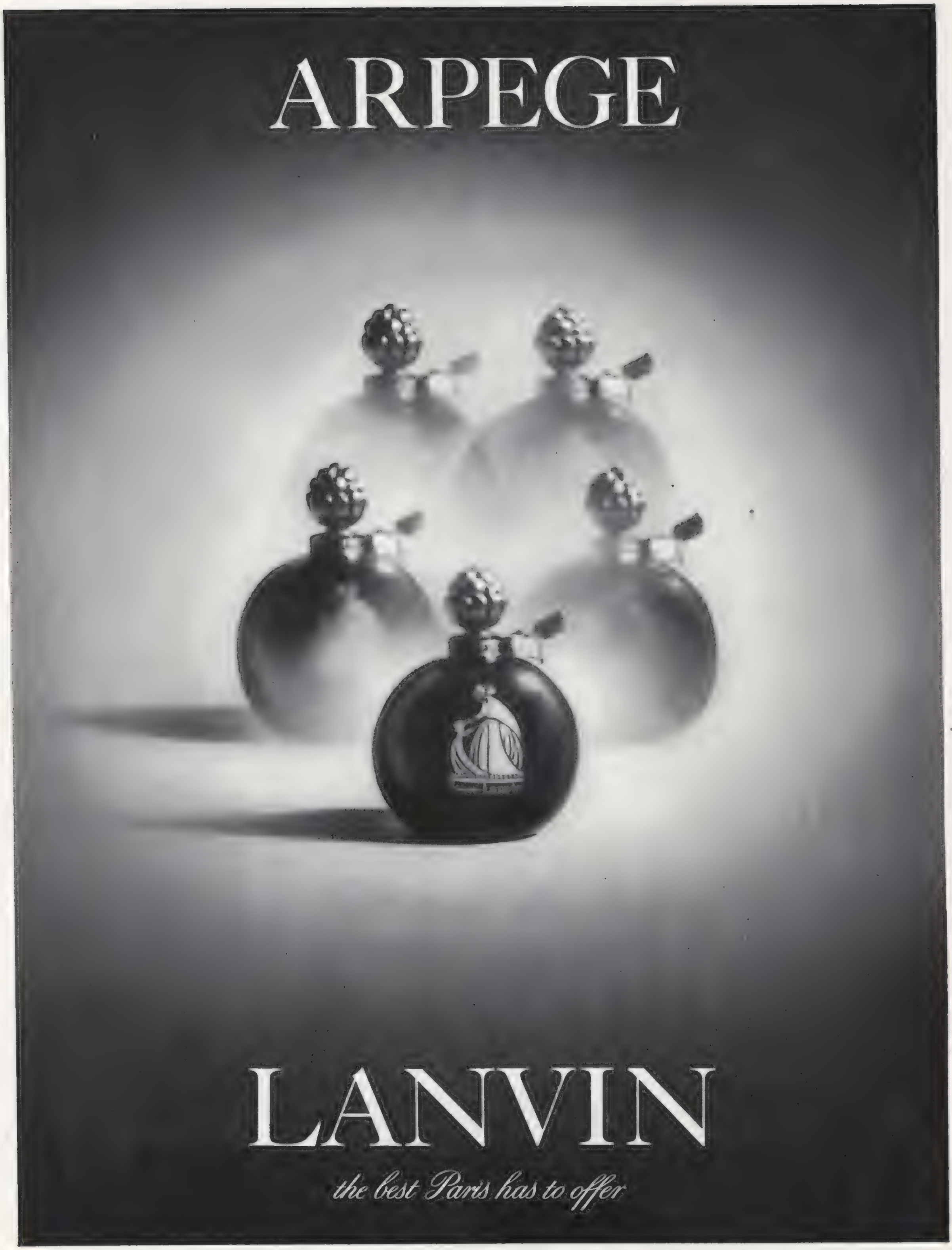
ARPEGE
LANVIN
the best Paris has to offer

Never believe that you must stay the way you are

Another woman within you, unseen but beautiful

—can open a new world to you

Deep-rooted in every woman's heart is the longing to be appreciated and to be loved—to feel that she really "*counts*" in life.

Yet so many women are pathetically unsure of themselves. They are baffled by vague unsatisfied desires. They feel they are "missing something" which should rightly be theirs.

No woman has to live with an unhappy, humdrum self. You can consciously change yourself—become lovelier, charming. A wonderful force within you can help you do this.

Like a seesaw, this force is a balance between your Inner Self and your Outer Self. It explains why your Outer *appearance* can so easily sway your Inner *being*—the way you act, and your whole appeal to other people.

You know the magic lift in spirit that fills you *when you are someone lovely to see.* You step out with a high heart and happy confidence that glows from your face—and that *others respond to on sight.* But—how unhappily insignificant you can feel—and be—when you fail to show yourself at your best.

Yes—the loveliness you show to others can do more for you than you dream!

So don't be negative about yourself—ever. Have belief in your own possibilities—*and in the worth-whileness of making them come true.*

Make the most of your best

Start today to chart yourself a new way of living that will bring a new and lovelier You shining out

MRS. ASTOR'S lovely complexion has an unforgettable quality. "I take my Pond's everywhere with me," Mrs. Astor says. "To my mind there is *no* better face cream."

. . . you can change yourself . . . you can be lovelier !

Mrs. Ellen Tuck Astor

Beautiful distinction, serene poise, gay sparkles of wit from her Inner Self meet you in Mrs. Astor's lovely, expressive face . . . a face that leaves with all who see her an enchanting picture of a most enchanting person.

from your face—challenging interest and friendship wherever you go. Base this new living on the ever-abiding laws of health and beauty . . . sensible exercise every day to keep your body lithe, muscles firm, circulation singing . . . good relaxing sleep every night . . . good food, but not too much of it . . . enough water to drink . . . and fastidious *cleanliness.*

Remember that soft, immaculate skin and cold cream go together *like twins* when it comes to cultivating skin beauty. But, your face creaming cannot be just haphazard to do the most for you.

A wonderfully effective creaming ritual has been worked out by Pond's—to help your face look its soft loveliest. This "Outside-Inside" Face Treatment with Pond's Cold Cream is simple and quick—as you can see from the directions in the center of this page. "Outside-Inside"—this treatment acts on *both sides* of your skin.

FROM THE OUTSIDE—soft, fluffy Pond's Cold Cream *thoroughly cleanses, beautifully softens* your skin as you massage.

FROM THE INSIDE—every step of this treatment stimulates the blood in your cheeks to new beauty-giving activity.

Make this rewarding Pond's "Outside-Inside" Face Treatment an every-night-at-bedtime habit. You can practically promise yourself you'll soon be saying—"*This* is the nicest looking me I've ever seen in my mirror."

Your face is what you make it!

See what this "OUTSIDE-INSIDE" TREATMENT will do for your face

Always at bedtime (day cleansings, too) cleanse and soften your face with Pond's Cold Cream *this way:*

Hot Stimulation—Quickly splash your face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This light, fluffy cream will soften and sweep dirt and make-up from pore openings. Tissue off well.

Cream Rinse—swirl on a second, soft Pond's creaming. This *rinses* off last traces of dirt, leaves skin lubricated, *immaculate.* Tissue off again—lightly.

Cold Stimulation—give your face a tonic cold water splash.

Feel the difference—your skin is softer, fresher! See the difference—your skin is smoother, radiant!

You'll never want to skip this beauty care—it *really* works!

Lovely, young Mrs. Astor says . . . "This Pond's way of caring for my skin is a joy. It leaves my face *meticulously* clean, so refreshed, and brings color up in my cheeks."

To outwit Dry Skin

From about 25 on, the natural oil that keeps skin soft starts *decreasing.* Before 40 skin may lose as much as 20% of its own softening oil.

You can offset this drying out if you give your skin an oil especially suited to its needs. You can give your skin the *extra* daily help of Pond's Dry Skin Cream. This *special,* softening cream is very *rich in lanolin,* which is most like natural skin oil. And, it is homogenized to soak in better. Dry, thirsty skin actually seems to "drink it up."

A greaseless Powder Base

If your skin doesn't like heavy foundation—this light, *greaseless* cream takes make-up flawlessly. Leaves no oily shine. No heavy cake-y feeling. What is it? Pond's Vanishing Cream! Smooth it on *lightly* before you powder. It disappears at once, leaving only a transparent, protective film that suits *any* skin tone.

And, a *1-Minute Mask* of Pond's Vanishing Cream performs a magic beauty pickup. Spread the cream lavishly over face, except eyes. After 1-Minute tissue off. Right away your face looks *wonderfully freshened!*

With a touch of a puff—be an Angel Face

Very *new*—adorably *natural*—that's the velvety, soft-tinted make-up that makes your face look so sweet and touchable . . . Pond's Angel Face!

A foundation and powder *all-in-one,* Angel Face smooths on with its own puff—and *stays!* No wet sponge. No greasy fingers. Can't spill! It gives a soft, natural finish. And it comes in five *perfect* shades.

. . . . . .

And—for your lips—Pond's "Lips" is now in a new *improved formula* that *stays on even longer.* The eight shades are beautifully fashion-right. Wear Pond's "Lips" *Rascal Red,* with this fall's soft browns. Choose Pond's "Lips" *Heart Throb,* to star with the new blues.

Never fail that Inner Self of yours with an Outer Self that is unworthy. There are *lovely possibilities* in *your face!* Discover them! *Bring them out* for everyone to see!

To help you discover *your* loveliest face—these famous Pond's aids to beauty!

Remember—it is not vanity to develop the beauty of your face. When you *look lovely* it opens doors of friendship everywhere you go. A happy confidence wings out from you to all who see you—brings others closer to the *real Inner You.*

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DISCOVERIES IN BEAUTY

D'Orsay's Divine is a flattering, fine-spun fragrance that you will probably want to keep in touch with. To do it: Bath Powder, highly scented; Sachet Concentré, Pursette (perfume-in-purse). Altman.

BAKER

Lipstick applied with shading (dark outline—light filling) is more handsome than you might think. Dorothy Gray's Divine Spark is one colour—two intensities. At Lord & Taylor.

Did you know that skin sachet is another way of applying fragrance—that Houbigant's Liquid Skin Sachet, Chantilly fragrance, lingers wonderfully? Lord & Taylor.

MIEHLMANN

Fall wardrobe of lipstick colours—three to a little leather-like case—is Revlon's bid for a well-thought-out colour schedule. At Bonwit Teller.

Rosewood

15 denier. Here are Cannon Nylons dedicated to deep-reds, garnet, burnt plum. Superlative with fashion-favored garnet alligator shoes.

not just nylons...but a Wardrobe of Cannon Nylons

CANNON NYLONS, in warm, wondrous, autumn-woodland shades . . . each one created to blend with your new-for-fall costumes. It's the wise "wardrobe idea" in stockings!

You'll need several shades, several deniers . . . and here are three suggestions for a basic, beautiful start.

All are subtly dull in finish—the marvelous result of *high-twist* thread. All have the mistiness, the sleek-ankle fit that have won hearts to Cannon.

Full-fashioned, in long, medium, or short proportions. Start *your* Cannon Nylon Wardrobe, today.

Black Walnut

15 denier. Wickedly pretty, these dusky-sheer Cannon Nylons . . . to wear with formal blacks, deep browns. Or black woolens, shot with one color.

Sandalwood

20 denier. Sports-minded Cannon Nylons, for football or motor week ends, with browns, beige, gold. Perfect with camel tans, blond and natural leathers.

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photograph by WILLIAM WARD Jewels by HARRY WINSTON

Remember Clairol reconditions and cleanses as it tints in one simple application.

Caution: use only as directed on the label.

Illustrated: CLAIROL'S HONEY BROWN #10

DISCOVERIES IN BEAUTY

BAKER

The two torso-shaped flacons shown here hold Schiaparelli's warm-hearted Zut cologne. The easy-to-grasp bottles and their friction contents make them perfect post-bath accessories—pretty ones too. The bottles are capped in mauve metal. At Saks Fifth Avenue.

Nu-Lips is an ingenious liquid (clear and colourless) that keeps your lipstick intact for many hours. It is applied with a brush after you have tissue-blotted your lipstick—seals in colour and oils—is impervious even to corn-on-the-cob. From Saks Fifth Avenue.

The three crowns shown above are soap crowns. Bright pink bath accessories by Prince Matchabelli, saturated with Stradivari fragrance. Each crown is individually boxed. Bonwit Teller.

MIEHLMANN

The young have skin problems too, and Dorothy Gray is determined to solve them. Cleansing Grains to clean an oily skin. Hygienic Paste, for coarsened skin. Hygienic Lotion to help conceal blemishes. At Bloomingdale's.

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POETRY TO THE GENERAL

(Continued from page 88)

sleeve. "Ask her," she begged, "to recite 'The Congo.'"

As I am not familiar with American modern poets, I supposed this request referred to one of Miss Lowell's more popular masterpieces, and hoped this sign of appreciation might placate her.

When she finished her final poem, I said:

"Miss Lowell, the audience has expressed the hope that you will read or recite 'The Congo.'"

Miss Lowell gave me a bleak look.

"I have of course read Vachel Lindsay's works, but I did not bring a copy with me and I am not sufficiently familiar with 'The Congo' to attempt to recite it."

The reception given to Mr. Masefield and Miss Lowell had inclined the members of the Committee to question poetry as a means of holding attention, and it was with foreboding that they yielded to the repeated and insistent demands of her admirers that Edna St. Vincent Millay should be scheduled for a Tuesday afternoon.

As she stood on the platform, Miss Millay looked the ideal modern Euterpe. Her small white face, her reddish hair bobbed *aux enfants d'Edouard*, were made paler and redder by a soft green dress, long and clinging. A string of amber beads had a poetic quality of its own, a symbol, I decided, more flattering and less difficult to manœuver than the conventional flute.

She stood quite still, watching the milling audience which gave no immediate promise of settling down.

"I shall wait for complete silence," she announced, "before I begin to read."

Complete silence was established. She picked up a volume of her verse.

"I shall begin," she said, "by reading 'The Buck in the Snow.'"

I was sitting in an armchair facing the room, only a few feet from the front row reserved, by common consent for the members of imperfect hearing. Two of those so handicapped sat directly in front of me.

"What did she say?" asked one ear trumpet of the other.

"She said," answered the second ear trumpet, "that she was going to read a poem called 'What Butlers Know.'"

THIRD QUIZ

PRIX DE PARIS

based on the October 15 issue of Vogue

Answer *one* Fashion and *one* Feature question:

FASHION

1. Suggest another way of handling the presentation of women and their cars (pages 92-97) and write the article for the feature.

2. Suggest a jewellery presentation to tie in with the merchandise shown on the junior pages (106-107). Include, if you wish, the jewellery worn by the models on the pages, or select jewellery you think of fashion importance for this age group. Plan the layout, write the copy.

FEATURE

1. Make a critical analysis of the feature on the Sadler's Wells ballet (pages 80-83). Suggest other ways of presenting the same subject.

2. Plan a feature on a modern American artist, like the two pages (90-91) on Van Gogh, in this issue. Explain the reasons for your choice of artist, outline the article you propose, and plan a rough layout of the pages.

3. Plan Shop Hound for an autumn issue, using approximately 10 items, and write the copy to space for each.

4. Write 500 words on the function of a fashion magazine.

5. Write 500 words on your idea of the philosophy behind the non-fashion features of Vogue.

The answers to this quiz are due December 10, 1949, and should be mailed to:

VOGUE'S PRIX DE PARIS DIRECTOR
420 Lexington Avenue, New York 17, New York

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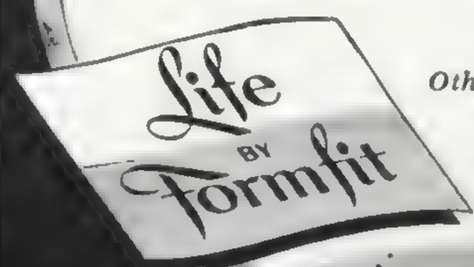

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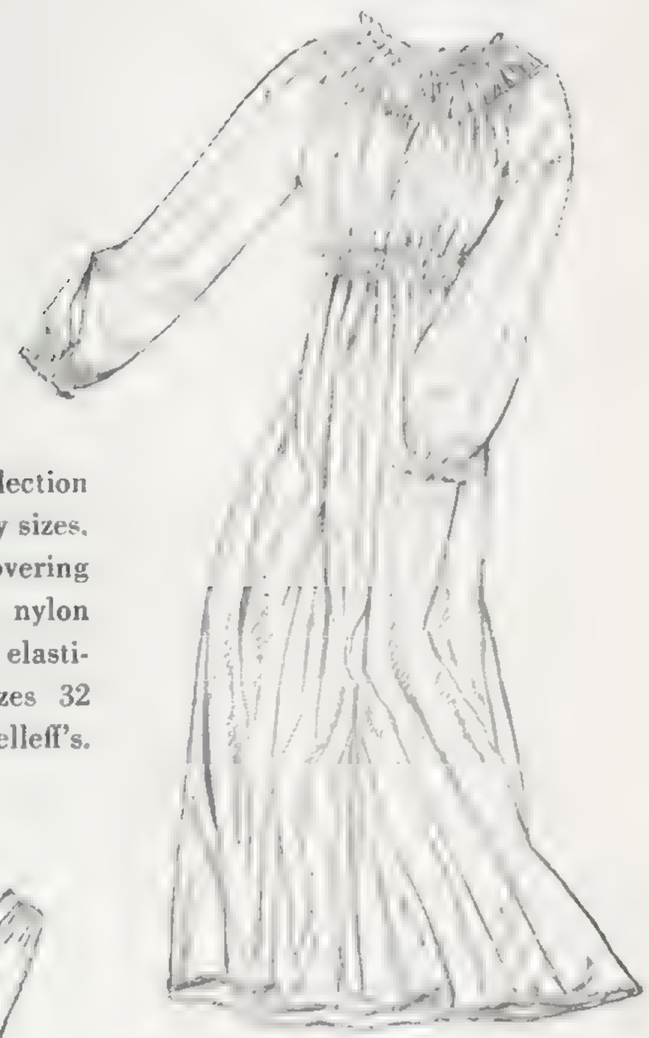
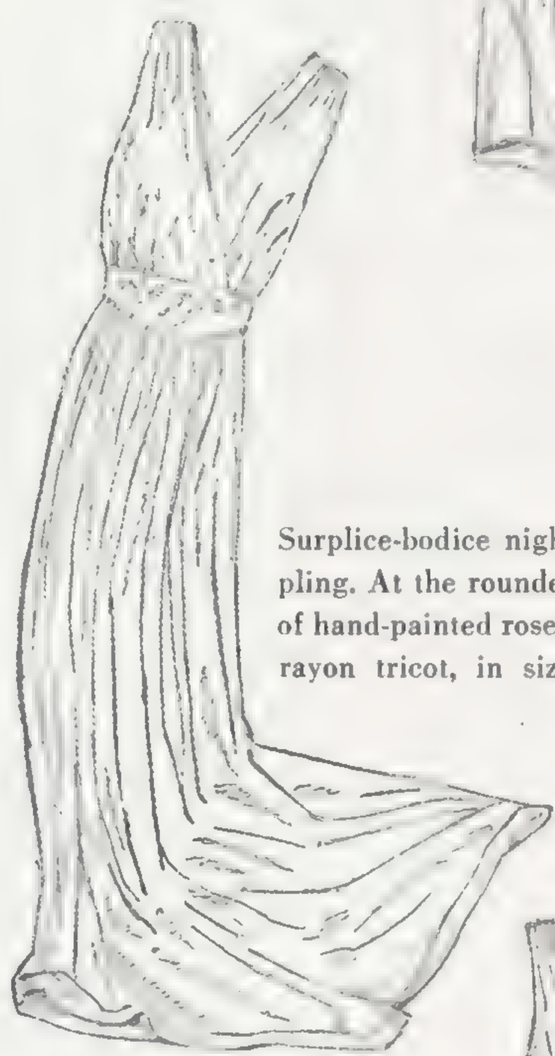
For a Sweetheart of a Figure

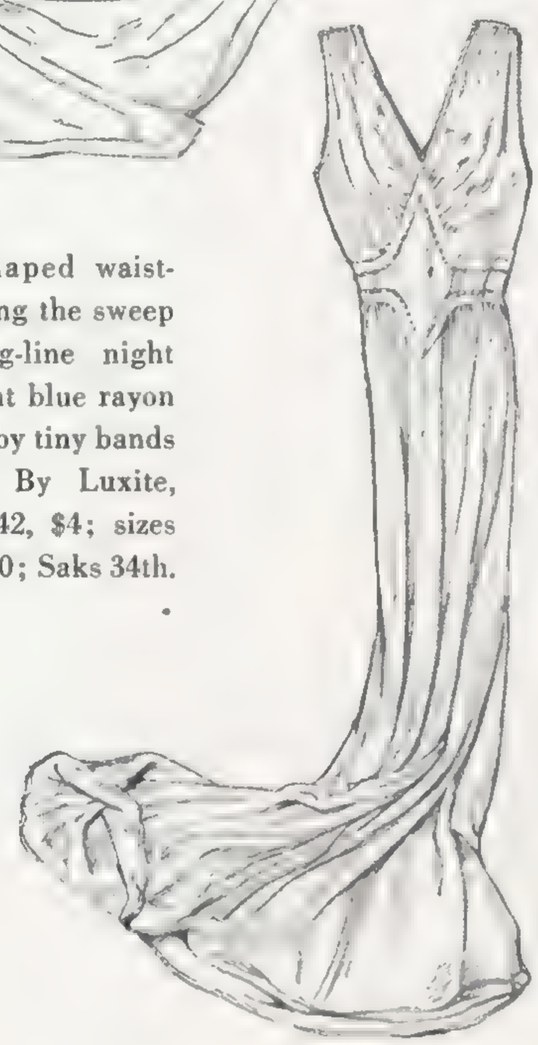
NIGHTGOWNS IN A WIDE SIZE-RANGE



Here, and on page 130, a collection of pretty nightgowns, in many sizes, shapes, materials. This all-covering one, pale green nylon tricot; nylon net shirring at neck, wrists, elasticized waist. By Luxite, sizes 32 to 42, $15; Saks 34th; Jelleff's.



Surplice-bodice nightdress, the lines easy, rippling. At the rounded waist panel, an appliqué of hand-painted roses. By Faerie, in aquamarine rayon tricot, in sizes 32 to 42, $5; Altman.



Diamond-shaped waist-inset, breaking the sweep of this long-line night shift. Of light blue rayon tricot edged by tiny bands of purling. By Luxite, sizes 32 to 42, $4; sizes 44 to 46, $4.50; Saks 34th.

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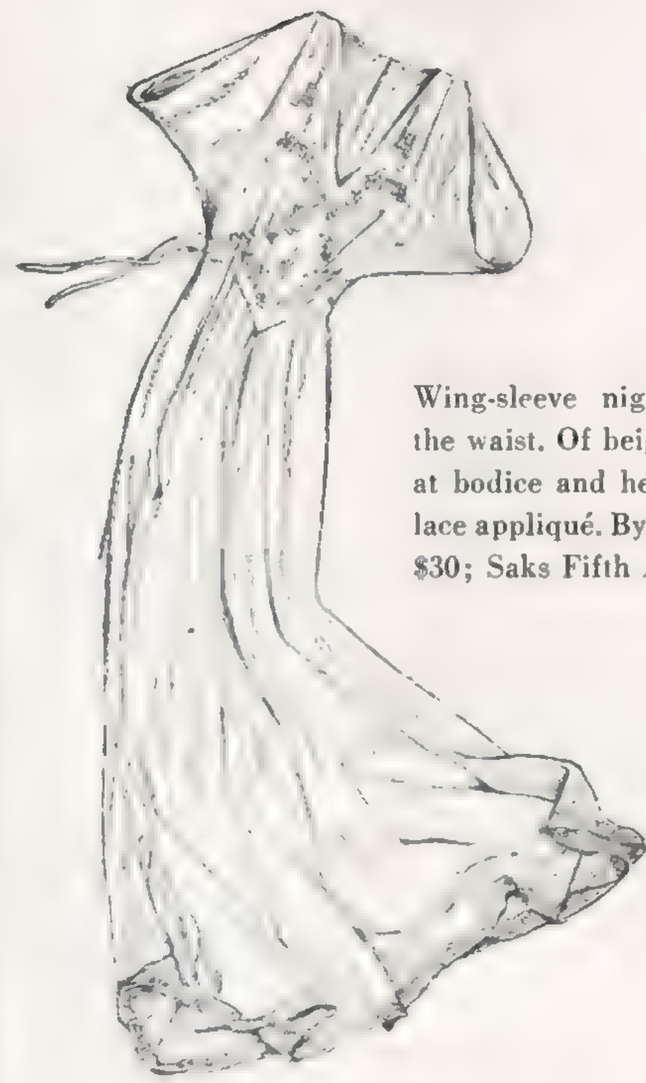
NIGHTGOWNS IN A WIDE SIZE-RANGE



Wing-sleeve nightdress with ties at the waist. Of beige silk crêpe outlined, at bodice and hem, with Alençon-type lace appliqué. By Juliana, sizes 32 to 40, $30; Saks Fifth Ave.; Neiman-Marcus.

Easy-to-get-into nightdress, wrap-around design. Of pale blue nylon tricot with a border of nylon lace on shoulder bows, neckline. By Odette Barsa, 12 to 18, $20; Bonwit Teller; Neiman-Marcus. (Gown shown from back view.)

Middy-collar nightgown, high at the waist, margined at neck, sleeves with Alençon-type lace. By Yolande, made by hand of pink rayon crêpe, in sizes 32 to 38, $15; Lord & Taylor; Marshall Field.

DE MARSAN

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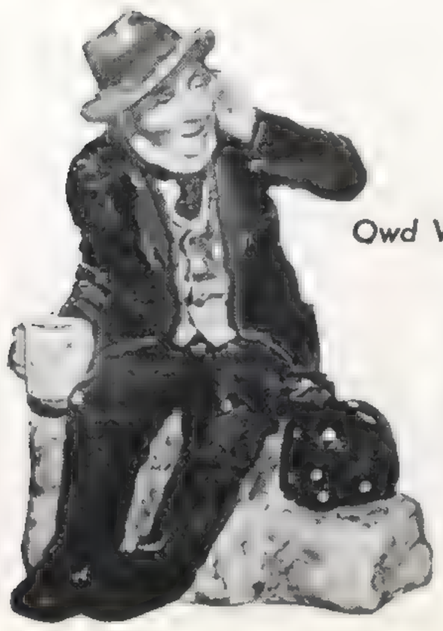
Pearly Girl



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MEET THE COOK

On your travels and in the houses of your friends

BY WILLIAM B. POWELL

ANY youngster who doesn't discover that it pays to be in the good graces of the cook misses out on some of the best things of adolescence—cookies when they first come from the oven, the leftover chocolate icing, turkey legs saved to tackle after school. I am glad I made friends early with cooks, not only for the extra tidbits which resulted, but because I learned how interesting food and food-talk can be.

On shipboard for a week or more, I always meet the chef; not to "interview" him, but to talk food in a friendly fashion. I find out his nationality, where he worked, and, most important of all, the things he best likes to cook. Then I order them—and I am almost sure to fare very well, even though others may complain that his cuisine is commonplace.

After my trip around the world before the war, on the *Franconia*, with the Cole Porters, Moss Hart, and Monty Woolley, people often asked us if we hadn't tired of the food for four and a half months on an English ship. But we found it far from dull. Within a week after sailing we knew our chef. He turned out to be not English but Italian. Soon we discovered his favourite ways of making spaghetti, fettuccine, gnocchi, and such. Also, we were tipped off when any special delicacies had been taken aboard at the exotic ports we touched. No, we didn't tire of the roast beef of Old England and of suet pudding; our menus were varied and interesting as we circled the globe.

The same tactics were followed on a cruise I took on the *Kungsholm* to the South Seas. Though the Swedish line serves some remarkably good native dishes, I often longed for something different. So the chief steward and I interested the chef in some new and good tricks. One especially, a pancake wrapped around chicken hash, became so popular it appeared on the menu as "Crêpe Powell." Never having had a Reuben sandwich named after me, I felt honoured.

Recently I returned from Europe on the *De Grasse*, which serves meals that cannot be topped in the best restaurants of Paris. Strong words, but not exaggerated. So, of course, I had a chat with Jean Reguere, the chief chef, and asked him how he made such marvelous *aubergine*. When I twitted him about that French habit of always omitting at least one essential ingredient, when giving a recipe, Reguere swore that *this* recipe was the truth and the whole truth. So here it is, in case you or your cook wish to try it out.

EGGPLANT "NIÇOISE"

Cut the eggplant in two, lengthwise. Dig out the seeds to make a hollow space. Then take 2 tomatoes, onion, shallots, garlic, and 2 green peppers. Cut them fine and cook them in butter and oil (low fire; cover to make *tombé*), then stuff eggplant halves with the mixture. Cook them *under* for a while, then put bread crumbs and a little butter on top and "fire on top" *gratiné*. This should serve from two to four people, depending on size of eggplant—and whether or not the dish is a separate course or merely served as a vegetable.

It pays to cultivate the cook, and yet you don't have to pay. Of course, it's nice to give a tip to the chef at the end of a trip, if he's done some special things for you. But the most important thing is to show appreciation of his artistry.

On transcontinental trains, too, and in hotels where I've stayed several days, I usually go to the kitchen. Coming back from the coast on the Southern Pacific's Sunshine Limited, I was surprised at my last dinner to have the dining-car steward say that the cook had prepared some special prawns for me—and all because we had had an interesting chat together the day before as we whirled through Texas. Here's how the chef told me he cooked the shrimps and the chili sauce.

DEVILLED PRAWNS EN BROCHETTE

(for four portions)

24 shelled and cleaned prawns
½ lb. (8 slices) bacon, each slice cut into 3 parts

Marinade:

¼ cupful Worcestershire sauce
2 tablespoonfuls catsup
1 teaspoonful English mustard

Fill two skewers each alternately with prawns and bacon, about 6 large prawns and 2 slices of bacon to each of the pair. Marinate, dredge with fresh bread crumbs, baste with oil, and broil over medium fire, turning as needed, until nicely browned and done, or about 8 minutes. Serve arranged on toast with shoestring potatoes and Snappy Chili Sauce.

SNAPPY CHILI SAUCE

4 oz. butter
4 tablespoonfuls onions, finely chopped
4 tablespoonfuls green peppers, finely chopped
2 tablespoonfuls pimientos, finely chopped
1 tablespoonful parsley, finely chopped
1 cupful tomatoes, peeled, free of seeds, and diced
¼ cupful chili sauce
Pinch of cayenne
Salt to taste

Sauté onions and green peppers in butter. Add balance of ingredients and bring to a boil. Let simmer until well merged.

The cooks I know best, however, are those of my friends. There are many households where I dine often and which I never leave without poking my head into the kitchen and leaving my card, so to speak. For instance, at Mrs. Julie Hornblow's there is Mrs. Popper, who first started to work for Arthur Hornblow's uncle, Alexander Lambert. During her reign in his kitchen, she often received such artists as Paderewski and Hoffman, who would come to her domain to chat. Years ago she went to the Hornblows in New York, thence to Hollywood, where many film stars came into her life.

Garbo was so fond of Mrs. Popper that often when she dropped in at the Hornblow house, if Julie and Arthur were not at home, she would go out to the kitchen, ask Mrs. Popper for a cup of coffee, and sit down for a chat. Lilyan Tashman, who had such a flair for food, was another friend of Mrs. Popper's, and learned

(Continued on page 136)

the trend is toward floral design...

. . . AND THE STERLING INSPIRED BY THE LOVELIEST FLORAL MASTERPIECES!

Silver coffeepot made in 1767 by the famed English craftsman, William Grundy. Note how skillfully the Watson silversmiths have created the same floral beauty. *(Courtesy, Boston Museum of Fine Arts)*

Meadow Rose

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Watson

STERLING

MODERN SILVER WITH THE BEAUTY OF OLD MASTERPIECES

THEY CALL IT "BOX OFFICE"

(Continued from page 89)

other. In *The Fallen Idol* he has been luckier; it is a fine film, I think; but I also believe it could have been subtler and still more moving if in the translation to the screen they had not left out the most characteristic Graham Greene touch in the whole story —for here, too, the happy ending is tacked on and doesn't "belong." Do you remember, in the written version, how brilliantly the author foreshadows the irresponsible dilettante into which the child who is the centre of the story is bound to grow up in time? Because at the moment when he has only to keep quiet to save his friend Baines, he revolts against the grown-up responsibility and betrays him, unnecessarily. All his later life is in that moment of refusal to be someone dependable, to face the situation with its danger to Baines, which his childish understanding is quite capable of grasping—the camera could have conveyed that situation perfectly. But it was sacrificed to the convention of the cheerful if prosaic fade-out.

Violence, and the cult of rudeness and general bad manners among those who are supposed to be the sympathetic characters on the screen—these are the other two generally unquestioned recipes for success of which I for one feel I have had my fill, and I suspect a lot of other people feel the same, too. Scenes of bashings, gougings, kickings, chokings, and knockings-out occur repeatedly. In these pictures, what ultimately distinguishes the hero from the villain? In the first part of the plot, it is true, he is generally presented as more scrupulous in business, and less changeable in love. Indeed, in many films, he may be recognized early by his besotted fidelity to a certain physical type, because one of the first Box Office maxims is that love at first sight is eternal (among nice people, that is). The heroine rarely needs to show that she is a pleasant companion, almost never that she has a spark of intelligence, in order to inspire an enduring passion in the hero and equally strong feelings in the villain, the difference being that the first experiences True Love, which is known to be beautiful, while what the other gets is Mere Lust and this, of course, is horrible. Both, so far as the camera is concerned, have exactly the same symptoms, but the man who harbours true love can always knock out the other.

In the love-at-first-snarl school of production we have, early in the plot, the scene in which "he" speaks to "her" and she snaps; and then apologizes, whereupon he is rude to her, and afterwards tries to make it up, which leads to a groundless quarrel with both of them being objectionable. From then on, the final close-up embrace becomes inevitable. You might not think it from the products, but the film world is full of psychological theories, carefully worked out and painstakingly applied. The idea in this case is that most of us are not able to be as rude (thus working off our aggressions) as often as we should like to be, for fear of the consequences, such as the loss of our jobs. It is assured therefore, that it must be a satisfaction to you and me, forced into so much unnatural politeness, if we can see cinema heroes and heroines getting away with being extremely boorish—often to waiters, doormen, and other people who can not answer back for fear of losing their jobs.

The first things the film-makers should start revising is not their cost-sheets, their production schedules, the lists of their stars, and whether these could be used more economically, but their own belief that there are definite rules about What Is Box Office—and that they know them.

LITTLE WOMEN: PARIS VERSION

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MEET THE COOK

(Continued from page 132)

a great deal about pet dishes from her native Czechoslovakia. Carl Van Vechten, to show his friendship, spent hours taking photographs of Mrs. Popper and her grandchild. Julie rarely receives a letter which doesn't end up "and my love to Mrs. Pop." Here are two of her favourite recipes (the recipe for lamb, to use hot or cold, she originated).

PEASANT SOUP

Take 5 large peeled cut-up potatoes; 4 large onions, cut up; ½ bunch of parsley; the outside of a stalk of celery or outside leaves of a head of lettuce; 1 clove of garlic; ⅛ pound of butter; pepper, salt, paprika. Put all this in 6 to 8 cupfuls of water and cook 1½ hours. Then mash through coarse strainer and add milk or cream, sprinkling chives on top. This should serve 6 or 8 people.

ROAST LAMB

24 hours before roasting the leg of lamb, soak it in a mixture of 3 cupfuls of water, 1 cupful of vinegar, 2 large cut-up onions, cloves, a bayleaf, or pepper, allspice. Boil this until onions are soft. As the leg of lamb roasts, baste with mixture. When it is cooked, stir the sauce and mix, add 1 pint of sour cream with 2 tablespoonfuls flour. This lamb should be served with Hungarian noodles (*knockerl*).

When Alexander Woollcott, Harold Ross, and several others ran a cooperative menage over in the gas-house district between Ninth and Tenth Avenues, the cook was a jewel called Marie. Marie was one of the first to hear George Gershwin play his "Rhapsody in Blue" shortly after he composed it; Gershwin had come over to the West Side to try it out on Woollcott and Ross. It was Marie who used to cook the suppers served at the famous Thanatopsis Poker Club, and so delighted were the members—Broun, F.P.A., Harpo Marx, and Benchley—that they often called on Marie to cook the suppers when the club met at their own houses. If the host's luck ran high, Marie's tips did likewise.

Boston had a cook, famous even beyond the shores of Back Bay; she ruled the Charles Codman household. This paragon loved to create new dishes, some of which are so successful that they have appeared many times on the menus of Boston's Gourmet Society. Probably her most notable dish was a soup known as Potage Codman. When guests at the Codman house clamoured for a glimpse of the cook, to congratulate her, she fled to her room, locked the door, and cried out, "I won't come down for the Lord Almighty—no, nor even for Mr. Codman himself!"

You never realize—or at least I didn't—how important cooks are in our lives until you start talking about them. I could go on and on enumerating cooks who are personages. Perhaps one of New York's most famous was the Herbert Bayard Swopes' cook

(Continued on page 137)

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MEET THE COOK

(Continued from page 136)

who was with them for twenty-nine years. The Swopes, who love good food and keep outlandish hours, want meals at any time of the day or night. Breakfast may be at 4 P.M., dinner at midnight, or supper at dawn. Long ago they inaugurated two shifts in their household so that they and their constant stream of house guests could enjoy twenty-four-hour service.

Monty Woolley prides himself on having the best cook in Saratoga, and his friends taking the cure forget all about diets when asked to dine at the Woolley menage. Kate, the paragon, has no patience with calorie-counters.

At one dinner, after cocktails (Alexanders at that, but made with milk instead of cream as a concession!), Kate produced a cream-of-pea soup laced with sherry *and* brandy. Then followed veal with a *creamed* curry sauce. I don't remember the vegetables, but I can never forget the dessert, a lemon chiffon pie covered with whipped cream flavoured with Cointreau. I can give Kate no higher praise than to say that although I prepared for a bad night by walking home and stopping at a drugstore for several digestives, I slept like a lamb. It takes a knowing cook to serve a dinner as rich as that one yet have it "set."

Perhaps the favourite dish of Woolley's is Kate's beef stew. Here is how she makes it:

BEEF STEW

Aitchbone, weighing 5 pounds
4 cupfuls of potatoes, cut thick
Carrots, cut in inch cubes (2 cupfuls)
1 cupful onions, cut in thin slices
¼ cupful flour for thickening
Salt and pepper
⅓ bottle of red wine
2 cans of beef bouillon—add water

Soak vegetables in the red wine for about 4 hours until wine has permeated vegetables. Wipe meat, remove from bone, cut in 2-inch cubes, sprinkle with salt and pepper and dredge with flour. Cut some of the fat in small pieces and try out in frying pan. Add meat and stir constantly so that the surface may be quickly seared; when well browned, remove to kettle. Put wine from vegetables and bouillon in the kettle and let simmer for about 3 hours until meat is tender. It may be necessary to add a little more red wine. Before last hour of cooking add carrots and onion. Cook the potatoes separately and add them to stew at last minute; in that way potatoes do not get mealy. Remove bones and fat, skim and thicken with the flour mixed with ¼ cupful of cold water. Cook 5 minutes. In this way, one gets a thick dark brown gravy, tasting of the red wine. Serves eight generously.

When Princess Brinda of Kapurthala was entertaining the Grand Duchess Marie and Charles Baskerville, the portrait painter, at her Villa Buena Vista in India, she discovered that they were particularly interested in the curries served at her table. So one morning she took her guests out to meet the head chef and then proceeded to help him demonstrate how a proper curry is created.

Edna Ferber loves—and gets—good food. You can tell that by the

(Continued on page 138)

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MEET THE COOK

(Continued from page 137)

descriptions in her novels. At the moment, she has a wonderful French couple—butler and Cordon Bleu cook. One of the dreamiest dishes Alice Lecerf serves is her own version of Chicken Provençal, quite different from the usual dish of this name. Alice has never divulged the secret to anyone, and I consider it a triumph that I cajoled Edna into getting it for me. Here it is:

CHICKEN PROVENÇAL

Cut the chicken in pieces. Dredge it in flour and sauté in one-half olive oil and one-half butter. Put it in the oven for an hour.

Sauce:

1 tablespoonful of olive oil
1 walnut-sized piece of butter

Add a little flour and let it brown.

When it is browned, brown about 20 small onions and add to the sauce.

Add a glassful of sherry, a teaspoonful of tomato paste, a glassful of consommé, pepper and salt to taste, 1 jar of pitted olives.

When the chicken is done, serve on a platter, with the sauce over it, and chopped parsley on top of that. This should serve four people if the chicken is a broiler, six if a roasting chicken.

Kay Halle, one of the popular hostesses in Washington, learned to love good food when she lived in Cleveland and her family had the same marvellous cook for all Kay's young life. So she shopped and shopped until she found a cook—Susan—whose recipes are enviable. One of her most lauded is for baked Alaska. Susan claims it's a cinch if done as follows:

BAKED ALASKA

Cover a flat 9-inch Pyrex pie dish with a layer of ladyfingers and have it ready for the last minute operation when you cover the ladyfingers with a quart mound of coffee, mocha, chocolate, or strawberry, et cetera, ice cream, over which you pour a meringue mixture of 4 egg whites, 4 tablespoonfuls of confectioner's sugar, and a half teaspoonful of vanilla. Then place the whole thing immediately into a 450° oven, under the broiler blaze, for three minutes. Take out and serve *pronto*, before the beautiful toasted confection melts away. (For 6 to 8 servings.)

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Shown on Page 50

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LADY MENDL'S RECIPES

(Continued from page 101)

My favourite cocktail, a White Lady, is made with:

1 jigger of grapefruit juice (must be fresh)
2 jiggers of gin (Booth, Gordon, or House of Lords)
½ jigger of Cointreau

The shaker should be cold before the cocktail is mixed and the glasses must be iced.

Served with cocktails:

Croquis Monsieur—Very thin bread buttered—one slice of Swiss cheese, one slice of ham, pressed, and put in the ice box for half a day. When ready to serve cut into squares and fry in butter.

Chester Cakes—
3 ounces grated Chester cheese
4 ounces flour
Good pinch cayenne
¼ teaspoonful salt

Place the flour on a board, and work in butter and grated cheese; then the salt and cayenne pepper. Roll with rolling pin once only, until it is very thin. Cut with a biscuit cutter in rounds about two inches in diameter. Place on a buttered baking sheet and bake in a moderate oven. Can be served hot or cold.

Menu for Dinner

CRAYFISH GLOUCESTER

Cook crayfish in boiling salted water for five minutes. Cook small lobsters in a court bouillon for twelve to fifteen minutes, or a large one for twenty-five minutes. When cold, cut the lobster meat into pieces and mix with the meat of the crayfish and a mayonnaise dressing to which have been added a teaspoonful of chili sauce and a dash of paprika. Serve in crystal cups, garnished with a circle of lettuce leaves. Decorate the top with the red portions of crayfish. Serve very cold.

BITKIS

Chop finely one pound of raw veal and the raw white meat of one chicken. Add to this, while working it in a mortar, a half pound of butter, salt, pepper, paprika, and eight ounces of thick cream. Then roll the mixture into little balls, roll in flour, and make the balls into flat round patties, about two inches in diameter and three-eighths of an inch thick. Fry in clear butter until well cooked and place on a round platter.

Add to the juice left in the frying-pan one-half cupful of water to melt the thickened juice remaining; then add one-half cupful thick cream and allow to boil down. Add two tablespoonfuls of butter and one cupful of concentrated meat jelly. Pour some of this sauce over the Bitkis and serve hot, serving the remainder of the sauce in a sauce bowl separately. (The recipe calls for half chicken and half veal, but when possible use all chicken and put cognac in the sauce.)

FLAMING CHERRIES

Take a bottle of the very best conserved red cherries and heat well. Add a large wineglassful of brandy and set aflame. When flame has died down, add a small glassful of Kirsch liqueur. Serve hot with vanilla ice cream.

For Hot Buffet

BAKED CHICKEN WITH NOODLES

Boil a good tender chicken. Boil one pound of noodles in one quart of boiling salted water for fifteen minutes. Drain and season with salt, pepper, grated Swiss and grated Parmesan cheese. Butter a round baking-dish and fill to three-quarters of its depth with the noodles. Place on top of the noodles, the chicken from which you have previously removed the skin, and which you have cut into pieces about two to three inches long and an inch wide. Make a rich cream sauce with the bouillon of the chicken, and thick fresh cream. Thicken well with the yolks of four or five eggs. Pour this sauce over the chicken and noodles. Sprinkle over the top a good covering of grated Swiss cheese and brown in a hot oven.

KIDNEYS ALI-BAB

Brown one pound of veal kidneys cut into pieces in very hot butter. As soon as they have lost their raw red colour, set aflame with a glass of brandy. When the flame has died, pour over a glass of Sherry wine. Add six or eight large mushrooms, cut up, and cook for six or eight minutes. Then add two cupfuls of thick fresh cream—or sufficient to cover kidneys—and grated horseradish to taste. Bring to a boil and serve at once.

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